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MAY, 1981

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I have enjoyed reading SQUARE DANCING for the past 18 years and the articles Take A Good Look, Style Lab, and Quarterly Movements have helped me considerably. I have a complete decade, January 1970 through December 1979, all in excellent condition, that I will gladly send to someone willing to pay postage.

Leonard Tremayne
24900 Santa Clara St., #23
Hayward, California 94544

Dear Editor:

After the doctors found a tumor on the larynx and one vocal cord, they prescribed treatments with the possibility of avoiding surgery. Some initial tests already taken reveal my lungs are clear and we are hoping and praying for the best. We have been extremely concerned about all our round dance commitments. Our dear friends, Richard and Susan Perry and Bill and Mary Spurgers are helping out with some of our clubs, classes and bookings. We are thankful for so many thoughtful and supportive friends and hope that the sponsors of activities which we had to cancel will understand why. We shall certainly remain as active as possible in this wonderful activity that has given us so many happy years of fun and dancing pleasure and produced a host of warm, loving and caring people whom we proudly call our friends.

Corky (and Paulette) Pell
San Antonio, Texas

All of us are with you 100%. — Editor

Dear Editor:

In reply to your February article on Frequency Dancing, it is my observation, formed over 20 years of square dancing, that people are persuaded to get into square dancing because they expect it to be recreation and a fun-filled activity. When they get to the point where they are required to make work out of it in order to remain active, they become disillusioned and drop out. It is my opinion that the trend to make square dancing too complicated is the result of callers doing their job for their own satisfaction rather than for the enjoyment of the dancers. The critical factor to correct the situation is getting the callers to cooperate and to get a true conception of what

Please see LETTERS, *page 55*

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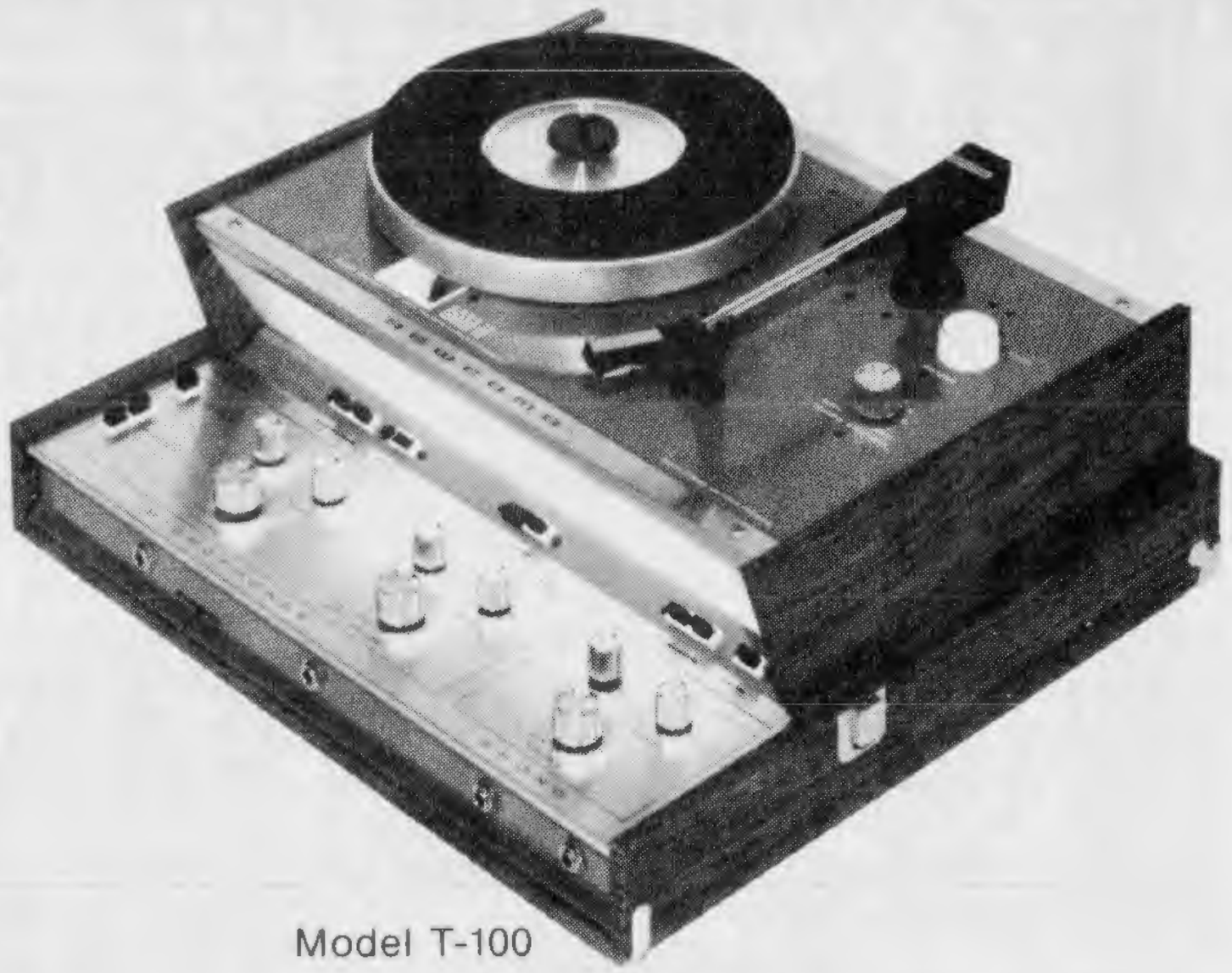
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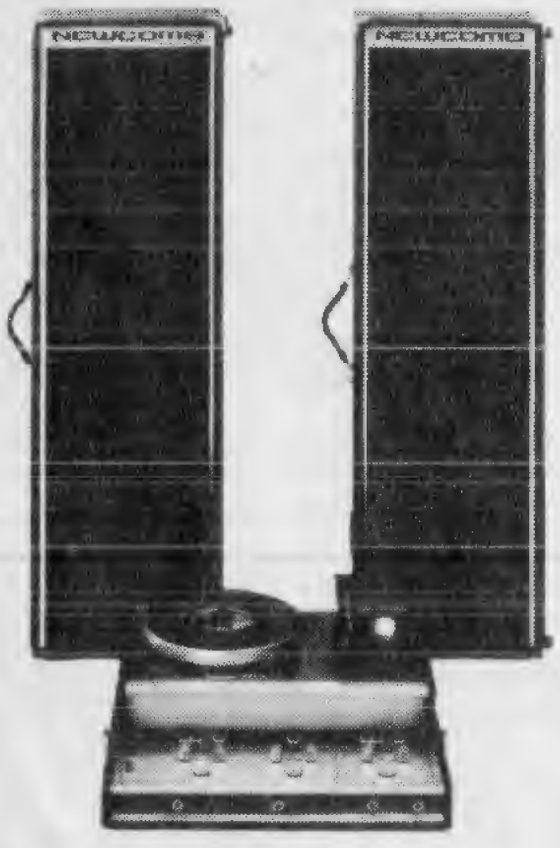
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. . . an Invitation to Asilomar Alumni

If you have attended a Sets in Order-Sponsored Asilomar Vacation Institute in the past 32 years, you'll enjoy the special Reunion Trail-end Dance being sponsored by members of the Washington State Alumni. It will be held in the Seattle area, Wednesday evening, June 24 — the eve of the 30th National. If you are going to be at the Convention then plan to join your friends in this fun evening and dance to some of the fine Washington State callers and cuers. For location and information, send a stamped, self-addressed envelope to Bill and Pat Walker, 120 South 183rd, Seattle, Washington 98148. We'll see you there.

* The Sets in Order AMERICAN SQUARE DANCE SOCIETY





May, 1981

PERHAPS WE SHOULD have mentioned *gremlins* in last month's issue for they certainly have been showing up a great deal recently. *Gremlins*, if you recall, were those all-too-real, although *fictional* characters that popped up during World War II and were blamed for a myriad of things that went wrong, from problems with military equipment to the complexities of everyday civilian life. A *gremlin* was simply a handy buffer for anything that went awry.

Occasionally some of you may pick up a copy of the magazine noting, to your displeasure, that one portion of the magazine appears twice while one portion is missing completely. This is caused by a *gremlin* in the bindery of the printing plant. As a rule an issue of the magazine is printed in three 32 page signatures or segments. Logically, one complete magazine is made up of one, each, of the three segments. Sometimes, goodness knows why, two of the number two sections may be included, omitting the third section entirely. Frequently we don't know this has happened until you write and tell us that the *gremlins* have been at work.

Here, recently, a rare breed of *gremlin* has been playing havoc with dances in the Workshop section, pulling out a line or two or leaving off a starting formation. The result being several instances of bollixed choreography.

Computers have introduced us to a completely new family of *gremlins*. When we turned to computers to handle our circulation, we lost quite a few of you, particularly if you were a *junior* or carried a moniker like James Henry, III. The computer, which arranges things in last name categories instead of placing John Smith, Jr. under the S's, insisted upon placing him under J's (for Junior). The problem was not completely ironed out for several months. It took us even longer to find

GREMLIN IN THE STYLE LAB — Although our picture shooting sessions sometimes result in as many as 400 different photos, we seldom lose any shots. We did run into a bit of a sticky wicket recently. We were shooting a series depicting a ladies chain. Everything went well until the final shots of the courtesy turn. Without warning a flock (or bevy or troop) of swallows flew in front of the camera lens just enough to destroy the series (below right), something that we didn't discover until the pictures were developed.







Steve Cromwell II. He finally showed up under the I's.

Computers now do our typesetting. You can see from the following description that a *gremlin* in the computer had fun with the singing call, *Dealin' With the Devil*. We wonder if we had run the dance just as it came back from the typesetter, if any callers might have tried to dance it just that way?

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●@±¢□•%•# (Break) Circle left — left allemande — do sa do — men star left — turn

Lens Notes

LATER THIS MONTH we'll head up to Santa Barbara for another shooting session with Bruce and Mary Johnson and a group of their square dancers who *volunteer* to pose for our upcoming Style Lab, Discovery and other dance action photos.

Jim Spence, who is our production man and pastes up the magazine for the printer each month, is himself no slouch at photography. Recently Jim joined us in Santa Barbara for an all-day shooting session and came up with some behind-the-scenes shots which will give you a better idea of the operation.


1

Our Style Lab photographer, Ron Kelley, sets up his camera some 25 feet or so above the terrazzo surfaced area where the dancers go through the routines (1).

At the dancers' level are Bruce Johnson and your editor (2). Once everyone is gathered (about 8:00 AM) the first set is rehearsed and, working from a script, the dancing models go through the sequence (3). Photographer Kelley shoots by the numbers so that after the pattern has been run through four or five times, each frame of the movement has been captured on film.

As an example, triple scoot back is carefully


2

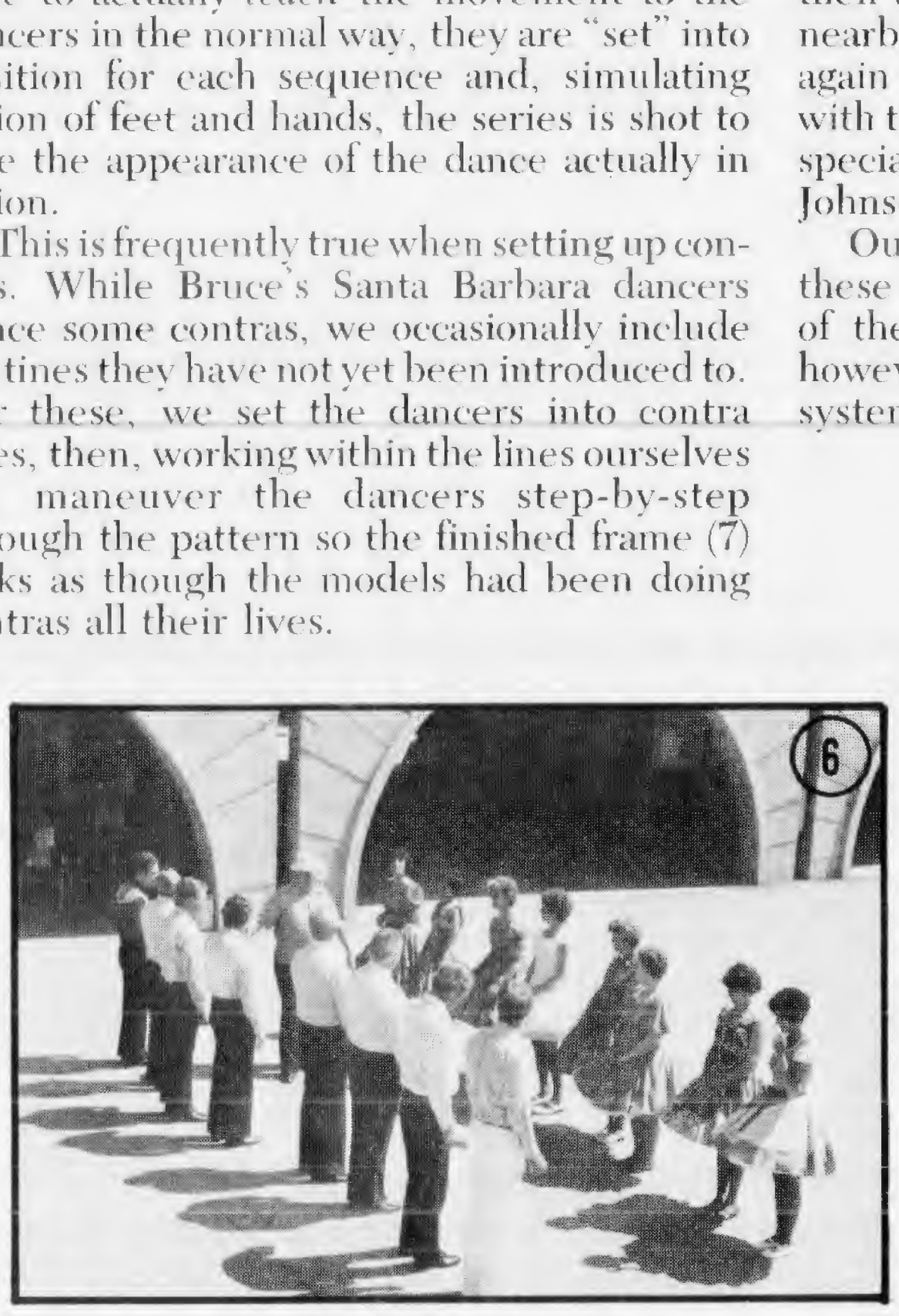

3



set up (4) and then, thanks to the height of the camera, the sequence is captured for its later appearance in the magazine (5).

Sometimes we'll try an experimental movement that the dancers may not have encountered previously. Rather than taking the time to actually *teach* the movement to the dancers in the normal way, they are "set" into position for each sequence and, simulating action of feet and hands, the series is shot to give the appearance of the dance actually in action.

This is frequently true when setting up contras. While Bruce's Santa Barbara dancers dance some contras, we occasionally include routines they have not yet been introduced to. For these, we set the dancers into contra lines, then, working within the lines ourselves (6), maneuver the dancers step-by-step through the pattern so the finished frame (7) looks as though the models had been doing contras all their lives.





Our shooting schedules, which usually carry into mid-afternoon, have one or two short breaks for coffee and doughnuts and then all of us go out together for lunch at a nearby restaurant. This is a good time to once again thank each one of the dancers who help with those photographic sessions and to give a special nod of appreciation to Bruce and Mary Johnson and to photographer, Ron Kelley.

Our eventual goal is to be able to shoot all of these series in full color for easy identification of the dancers. Until this goal is reached, however, we are working on an identification system using black and white photography.



Legacy Questionnaire
RESULTS

As PART of Legacy's long-standing commitment to function as a listening post for the activity, last summer it distributed questionnaires in 36 states. The basic purpose of the questionnaire was to determine dancer attitudes on certain things. Additionally, Legacy was looking for some useful information about how people get started in square dancing.

About 4,000 questionnaires were sent to Legacy members for distribution to clubs in their area. An amazing 2,077 were returned! That total includes some questionnaires reproduced locally when there was more demand for questionnaires than were mailed. The surprising return rate of more than 50% said one thing very succinctly: The dancers want a voice in their activity. Another fact that substantiated that conclusion was the 50,000-plus words written on the back of the questionnaires by the dancers, elaborating on their attitudes and desires for the activity. The mass of data was compiled by computer and the information distributed to Legacy trustees for dissemination throughout the 36 states represented.

The informational part of the questionnaire concerned what attracted each dancer to square dance lessons. Here's how the national average came out (the percentage figures add up to more than 100% because some checked more than one category):

Recommendation of friend of family	66.2%
Saw people square dance	20.6%
Saw an add or flyer	12.5%
Tried square dancing at a party	12.3%
Took square dance lessons in school	6.11%
Saw it on TV	2.26%

In the attitude part of the questionnaire, each dancer was asked to rate 14 different aspects of the activity on a scale of +5 to −5. The average response for *any* opinion was +2.43. Here are the topics that rated above the average:

Pleasure of dancing	4.51
Doing things with friends	4.21
New acquaintances	3.91
Exercise	3.8
Learning new things	3.19
Getting out	2.92
Cost	2.79
The challenge	2.51

In addition to examining area differences, the data was sorted by years of experience to see if there was much difference in current attitudes between experienced and newer dancers. There was no decisive difference or trend, which speaks well of the new dancers' acceptance of and into the activity. It was interesting to note that 39 of the respondents were dancing because their spouse insisted. Some of the "other likes" were travel, weekends, conventions and no alcohol. The most often mentioned "other dislikes" were too many calls, cliques and rough dancers.

Personal Comments

It was impossible to summarize the written comments objectively. They covered virtually every aspect of the activity. One small group of people who read and discussed the comments agreed that the most frequent complaint was that present dancing consisted of too much work and not enough fun.

Square dance organizations and leaders may obtain copies of the report by writing to Legacy, 1812 Pelton Ave., Bellevue, NE 68005.

The Square Dance Hall of Fame

proudly salutes

Ralph and Eve Maxhimer

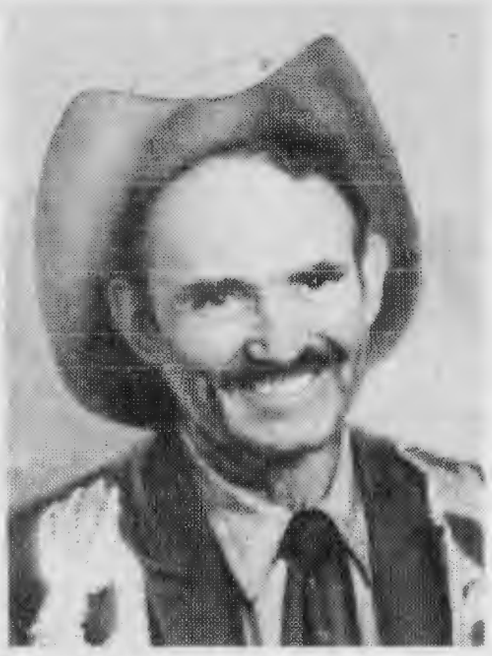


OCCASIONALLY THERE HAVE BEEN men and women whose influences go far beyond the boundaries of their own community, whose guidance and enthusiasm for the activity encouraged others to become accomplished leaders. Ralph and Eve were two such individuals. Ralph's leadership background with the Los Angeles Parks and Recreation Department during the 1940's included square dancing and Ralph became one of California's pioneer square dance callers and teachers. By the end of World War II, the Maxhimers had been swept up in the rush to square dance and they quickly assumed a leadership role in the Los Angeles area. In 1947, the Maxhimers studied under the late Dr. Lloyd "Pappy" Shaw at one of his summer institutes in Colorado Springs. Returning to California, Ralph found a growing need for caller leadership development and became one of the first caller/coaches in the Western United States.

The Maxhimers helped to form the Associated Square Dancers, one of California's first square dancer associations and it was Ralph and Eve's Levis and Laces, a youthful exhibition group that captured the hearts of many dancers and non-dancers and helped to set guidelines for smooth and comfortable dancing throughout the country. During the 1950's and 1960's while conducting strong home club programs, they also traveled to many cities throughout the United States and Canada putting on clinics and becoming a driving force for this growing recreation.

Always a firm proponent of the concept that rounds and squares *belong together*, the Maxhimers sensed a need for strong leadership in the field of round dancing and by the mid-1950's they found more and more of their time concentrated in this direction. Authors of many fine round dances, they served as round dance leaders at a number of outstanding vacation institutes. In the early 1970's, Ralph suffered the first of a number of strokes which put him out of the active dance picture. Today, he and Eve live near the ocean in Newport Beach, California. Their son, Jerry, and daughter, Javerne, and a number of grandchildren add to their pleasures in life.

The Maxhimers indeed left their indelible imprint on the activity and it is with great pride that we honor them as members of the Square Dance Hall of Fame. Their oil portrait created by noted artist, Gene Anthony, now hangs in The Sets in Order American Square Dance Society's home office in Los Angeles, along with the portraits of other round and square dance leaders from all parts of the square dance world.



Les

Where did today's calls originate — and When?

by Les Gotcher, Zephyrhills, Florida

SEVERAL NIGHTS AGO I was reminded of the time when some Mainstream dancers visited our dance and workshop group. These dancers told me that they had gone to a dance where the caller had called Load the Boat. They had never danced it before so they fell flat on their faces. The caller came to them after the tip and asked if they had not had Load the Boat and, of course, they told him that they had not. He remarked to them that this was practically a new thing that had been sent out by Callerlab and that they should get into a Plus I and Plus II workshop which is what our group is.

A Look at Load the Boat

I remembered that we had used Load the Boat years and years ago so I started some research, going through my old material first. Sure enough, I found it. It had been sent to me way back around 1960 and it was written by Holman Hudspeth, Detroit, Michigan. I would like to also remind the readers that this same Holman Hudspeth of Detroit, Michigan, was the creator of Spin the Top which came out in the late 50's. Here are the exact words that Holman sent me when he originated the movement.

*Load the Boat is strictly a gimmick, two couples doing one thing while the other two couples are doing something else. Here is the way it works. Heads lead right and circle to a line. Now the ends of the line will walk forward and pass thru and will continue on around until the same two people meet at the other end of the line, there they will do a slide thru. While the ends are doing this, the center four in the line will slide thru, then do a partner trade, then pass thru. When the call is completed, or when the figure is completed, each person will be looking at their original partner, or at the person they started the figure with.**

Here are several examples:

Heads to the right and circle four
Head gents break to a line of four
Go forward eight and come on back
Load the boat and watch it Jack
Keep on turning, don't look back
When you're there you star thru
Then cross trail across from you
Look for the corner, left allemande
Here we go right and left grand
Every other girl in every other hand

Head two ladies chain to the right
The new head ladies chain on across
Two and four do a right and left thru
Heads lead right and circle to a line
Go forward eight and come on back
Load the boat and watch it Jack
Keep on a goin' and watch it man
Allemande left with your left hand
Here we go right and left grand
Every other girl in every other hand

Here are a couple of others that Holman sent me. I especially liked his wording.

Promenade now and don't slow down
Keep on walkin' those girls around
Now one and three will wheel around
Load the boat — now don't be late
Boat's gotta' leave at a quarter to eight
Double swing thru across from you

*Les reminds us that this can all be done if we refer to the old logic that the person on the right (of a couple) always does the lady's part while the one on the left always does the man's. More recent descriptions, based on the all position dancing concept (APD) say that the "outsides," upon meeting the third person, will pass by that dancer and turn a quarter to face in. The "insiders," as they start, will pass thru and then quarter out.

Do it twice and when you're thru
You square thru across from you
Count up to four and when you do
A right to mother — pull her thru
Here comes corner, left allemande
And here we go right and left grand

Promenade now and don't slow down
Heads backtrack — load the boat
Fell in the river and I couldn't float
But I got out by loading the boat
Now square thru three quarters 'round
Arkie allemande — then an arkie grand
Keep on a goin' and when you're thru
You meet your partner and star thru
Those facin' out, separate, round one
Into the middle and right and left thru
With a full turn to the outside two
Allemande left with your left hand

Another innovator of square dance figures back in the late 50's was a very good caller by the name of Clarence Watson, Blue Springs, Missouri. He did many figures, some are standard basics today. One of the better ones is Curlique. One thing I especially liked is the way Clarence explained his figure. Here is his explanation for Curlique:

Curlique is a movement executed by a man and a woman from a face-to-face position., They touch right hands at shoulder height. The man walks around one quarter (90°) and the woman makes a three quarter left face turn under the man's right arm, and they finish in a palm star, right shoulder to right shoulder facing in opposite directions.

Clarence wrote another one that worked very smoothly back in those days and it will likely be renewed one of these days. This one he called Shoot the Moon.

More from the Past

I continued going through my old books, noticing the names of the originators of *new* things in the 50's. I noted that Holman Hudspeth also wrote a basic for that time. This one he called Square Out — Square In. I remembered using it and I remembered that it was very good too. So I continued to reminisce. I found that another originator of many figures was Mac Parker of Arlington, Virginia. Mac originated such things as Spin Thru, also Criss-Cross Swing and Dixie Wave. I also found a couple of oldies by Lee Kopman. These were Cross and Turn and Cross trail — U Turn In. So, I am continuing through my old material and I am sure that I am going to find that most of the things that we are using today are things that were from the old days, or the Dark Ages as some of the callers like to refer to them.

One old basic I would like to see revived is Dixie Chain. I am at a loss to know why it was ever dropped. I have noticed that the callers in this area teach Dixie Chain just before they teach Dixie Style. It was, and is, good. I mean Dixie Chain. If they have to teach it to be able to teach Dixie Style then why not teach it and keep it in our original basic list? That's just my own idea, of course, but I'll keep pushing for Dixie Chain because it fits in.

EXPERIMENTAL NOTES

Compiled by Ray Rose

GOOD SHOW: From parallel waves: Ends walk and dodge, centers couple up. Results in parallel two-faced lines. (The centers section is the same as a regular couple, working in their half of the set.)

Box 1-4 wave — **Good Show, crossover circulate, turn and deal, star thru, ferris wheel, square thru three quarters left allemande.**

BUCKLE AND ANYTHING: From parallel waves/lines: Ends Buckle (i.e. outfacing ends do a cross fold, infacing ends do a circulate and fold). The centers take the Anything command.

Box 1-4 — **Swing thru, boys run, Buckle and walk and dodge, touch one quarter, boys trade, boys run, bend the line, star thru, pass to the center, square thru three quarters, left allemande**

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

Dear Dancer (Newcomer and Veteran),

This month we address ourselves to the subject of hands and the part they play in our dancing. Hands are a dancer's prime tool in supporting and guiding. They can offer courteous assistance or an awkward interference, depending on what use we make of them.

Have you noticed, when dancing in a circle (man's palms up, lady's palms down) that in the action of *ladies roll away with a half sashay*, the gentleman instinctively has two points of contact for the lady who is rolling from his right side to his left? His right hand offers security as the lady begins her left face roll. And here, please note, the man does not take the initiative but allows his right hand to be a support — the lady will do the turning herself. Then, as the lady's roll continues, she places her right hand palm down in the man's left to finish off the motion of the roll away.

This is a smooth movement as long as the man allows the lady to do the work. If he impatiently pulls the lady across, the rhythm of the movement is broken and the figure becomes uncomfortable.

In a twirl to a promenade, the man's left hand again serves as a point of security. The lady, using that hand as she might a subway strap for support, turns herself. The man merely offers the support, a firm but gentle guidance.

Passive resistance is a term that describes many turning movements taking place between two individuals. In the case of an allemande left, the two individuals turning by a left arm each input a certain amount of regulated pressure, just enough to let the other person know that he's not working with a *dead fish*.

An allemande left like any arm turn depends upon two dancers working *equally* around a central pivot point. Rough and uncomfortable dancing results when one or the other of two dancers stands in place, allowing the partner to do all the work. Any turn, including a courtesy turn where the dancers are not working equally around each other, frequently becomes a pushing and yanking contest.

Note that there are correct ways to do all the turn-under movements. Box the gnat, star thru, curlique, California twirl and others have distinctive style patterns which, if followed correctly, provide comfortable dancing for both individuals involved.

Standardization is one key to comfortable dancing and if all dancers practice the style that has been endorsed by members of Callerlab (The International Association of Callers) they will discover that there are good reasons for each of the styling suggestions.

In Alamo style and ocean wave figures, the pattern is designed so that callers may call for a balance forward and back before moving into the next pattern. This is one of the reasons that the *hands up* position is called for. With hands held down loosely, the balance has no control point. In a wave or alternating circle (Alamo style), when using forearm grips a balance pulls at the shoulders and is uncomfortable. With hands up, palm-to-palm, and with dancers offset as they would be in a wave, the balance forward and back utilizes the arms as springs and *is* comfortable. Hands *touching* rather than gripped allow for an easy release when dancers are doing a swing thru and, when following a swing thru, (for example) are told to run right.

Hands should never be used to *jerk* or *yank*. They serve as direction indicators, as guides and supports. In a promenade, a man's hands (palms up) need not grip the hands of the ladies. The ladies simply place their hands palms down on the men's and the men, if they wish to offer any indication of direction at all, do it simply by a light pressure of the thumb on the back of the lady's hand.

Hands are important in square dancing and the smooth dancer is one who has discovered how his or her hands may be helpful in making the motions of the dance more comfortable for the others with whom he dances.



The SINGLE Square Dancer



From Our Readers

I THOUGHT YOU might like to hear from a former "single" square dancer. I originally started dancing in 1972 with my husband and grew to love the activity and learned to be a part of all aspects of it. The year after our graduation, I was a class "Angel" and quickly learned the man's part. In our club, many ladies can do the man's part and very well. It is a means of survival as the club ratio is about four women to each man. It took a long time to be accepted by other clubs. Now whenever we go to festivals or special dances, quite frequently a whole square of ladies accompany the other couples from our club. We check with the club we are visiting to be sure they will accept them. They always dance in a square by themselves. Three years ago I started round dance cueing. At that time I was again single and that's when my present husband and I started dating. We were married last July and are able to stay in our singles' club. We both love the activity and do all we can to support its activities. Our club has well over 100 members; we dance every Wednesday and host lots of married couples regularly. Our women have learned to share the few men we have and they have a ball wherever they go. I know we still face many problems with singles' clubs, particularly in the ratio. Women must let men know they want to dance and not be a wallflower. They must also get involved in the workings of a club. Besides women doing the man's part, another solution we have come up with is to offer three tips each evening as ladies' choice where they get to ask any man to dance with them.

– *Claire Wilson, Voorheesvile, New York*

☆☆☆

A square dancing problem came up the other night and if it happened to me, I am confident it has happened to others. Being a single man, it is a bit tough asking a lady to join a square with me. Like all single men, I try to do the right thing. I asked a friendly, little lady if she would like to dance and she accepted promptly. When we were almost in the square, her partner grabbed her other arm and with much gusto pulled her away. It was most embarrassing. Is there a ruling for singles? — *Bill House, Sedona, Arizona*

☆☆☆

Open Letter to Paul Hartman — I hope the article in the recent issue of the *Montgomery Sentinel* by you was a misquote. You were credited as saying that persons should attend square dances only as couples, unless attending a singles' club. . . . There is no reason that in a social activity, such as square dancing, married, betrothed, going-steady and otherwise associated couples should not associate at the same event with individuals who are not specifically attached to anyone else. . . . A real square dance is an event that everyone should be able to go to. Fathers and mothers should be able to bring sons and daughters, and when there . . . should socialize with others. A good old tradition that by far predates your own introduction into the activity is that couples danced the first and last sets with their wives but, in between, they exchanged dances. . . . I attend square dances as a solo (my wife does not choose to indulge in this activity with me) but I am not looking for any association beyond that of each evening. I find hospitality most places. . . . It seems to me that we should do exactly the same at informal dances as we do at a formal dance, i.e. have a dance program card. One of the first things done at a formal dance is to get the cards filled. Ladies would consider it an honor to have their card filled with many different partners. Of course there would never be enough dances for everyone to dance once with everyone else, but men could apologize to those ladies whom they have not asked. And of

Please see SINGLES, *page 77*



SQUARE DANCEMANSHIP

The Late Dan and Madeline Allen Revisited



Square dancing is always fun, but it is more fun when the other people in the square are what I consider Smooth Dancers. By that I don't mean just "not rough." I mean that they do a lot of little things that make the whole square flow more smoothly.

THIS IS THE FIRST paragraph in one of many meaningful articles written by the late Madeline Allen during the 1950's for *Square Dance – Where?*, a square dance publication in Northern California. Madeline and Dan were two of our favorite people. They were honorary members of one of our home clubs (500 miles from their home) and veteran attendees (without ever missing a session) of Asilomar Vacation Institutes.

The Allens were synonymous with everything that was good about square dancing. They personified the true square dance spirit. They were active home-club people, taking their turn at club responsibilities and putting club dancing first, before all other forms of the activity.

Madeline, with Dan's help, put into words what many square dancers felt. She sensed the topics that were on the minds of many and found just the right way of expressing her concerns or approval on the direction the activity was taking.

The people who square danced were very important to Dan and Madeline and they had hundreds of friends scattered across the square dance world. A high point for us was to sit down with the two of them, twice a year at our Asilomar Institutes, and talk for a couple of hours on the square dance topics of the day.

Perhaps by quoting from a few of Madeline's articles, you can experience a taste of some of the Allen philosophy.

• *(From Really Learning to Square Dance)* I have a word of encouragement for beginners (and I mean "temporary beginners" and not "perpetual beginners"), when it seems as if there were no end to what has to be learned. Square dancing is not like folk dancing, where you have to learn new dances all the time, for ever and ever. Square dancing is much more like riding a bicycle — suddenly there comes a time when you have learned how and from then on you are a square dancer — you can coast. Once you have really learned the trick, even if you stop for a while, you will never entirely forget, and anything new they think up will come easily to you. The big thing is to keep at it until you reach that point where you can dance without stopping to consider every movement. Then you're set for life.

• *(On Smooth Dancing)* A smooth dancer always knows who his corner is — not only what color she is wearing, but *who* she is — and greets her with enthusiasm in an allemande left, or when they meet again after a star figure. Next to his own partner, she is his closest friend in the square, and he lets her know it.

• *(On Setting up Squares)* Let me say right at the beginning, I'm opposed to it. . . . I consider the democratic quality of square dancing one of its greatest charms, and I dislike any form of picking and choosing the people with whom one will consent to dance. And no matter what the advocates of setting up squares say, all squares are *not* set up for the sole purpose of dancing with friends — plenty of them are set up for the purpose of *not* dancing with anyone who might prove unworthy of associating with experts. If you can only enjoy

yourself at a square dance when the others in the square are at least as good as you are, you have my sympathy, because you are missing the point.

• *(Square Dancing Away from Home)* There is one good reason for trying to find dances away from home, aside from just wanting to dance, that you may not have considered. No matter how insignificant a member of your own Club you may be, the further away from home you get the more important you become. If you want to see why, just remember the last time your caller announced that you had visitors present, from Cleveland, or New Orleans, or some other distant place. Weren't you thrilled? And wasn't it fun to dance with them, and notice any little differences in the way they twirled, and get their impressions of your Club? It will be the same with you — if you come from a distance, you will find yourself an honored guest, and a Celebrity!

• *(Please Mr. Caller)* We talk a lot about "Judgment" when we are discussing callers, and to me, "judgment" means simply being able to tell what a given bunch of people can do, or can attempt to do with pleasure. (I won't mention the word "fun," because that has come to be a synonym for laziness in dancing.) Judgment also means the good sense, if you are a guest caller, to resist the temptation to show the regular caller how fancy you can get, at the expense of the dancers. And it involves knowing your own limitations as a caller, and staying within them.

SPECIAL OFFER

The articles that appeared in *Square Dance – Where?* were reprinted at different times in three different volumes. To the best of our knowledge, today only a few copies are still in existence. Through a stroke of luck, George and Lambert Knox of San Francisco, friends of the Allens, managed to save a number of these books and offered them to us as a means of (1) introducing the Allens to today's square dancers and (2) serving as an inducement to new subscribers to SQUARE DANCING magazine. As long as the supply lasts, we will mail one copy (our choice of volume) free of charge to anyone sending in a new one or two year subscription to this publication. This offer is good only as long as the supply lasts. When sending in a subscription along with $8.00 ($15 for two years) be sure to include your request for one copy of "Square Dancemanship." We'll see that a copy be mailed to you pronto. NOTE: Other premium offers void on this "special." However, new subscribers will, of course, have their opportunity to order Premium records once their subscription has been processed.

• *(Your Styling is Showing)* Styling is made up of the small things, actually non-essentials, that made you a pleasanter person to dance with. Good styling eliminates jerks and bumps, makes people meet smoothly and pass easily, and minimizes black-and-blue spots. The fact that it also looks better is merely coincidental.

Take the rule, for instance, that a gent's palm is held up, and a lady's down, when they take hands. If you think about it, you can see how much fumbling it saves every time you form a circle. But just try to dance a simple mixer sometime with a bunch of beginners who have not yet been taught that one bit of styling, and you'll be amazed at how awkward it seems, and how many ways there are of joining hands. This "palm up" business was stressed a few years ago in connection with the Courtesy Turn . . . if you do a Courtesy Turn correctly, as a courtesy, then do it in the most graceful way you know, which is with the lady's hand lying lightly on the man's.

• *(On Serving Square Dancing)* A contribution to square dancing that anyone can make is to dress colorfully, and I mean that literally. Bright, strong colors on both men and women do wonders for raising the spirits of a dance. Things have changed in the last few years, and we no longer try to look like Early American Pioneers or Hillbillies, or Cowboys. Those small prints that were supposed to make women look like refugees from a covered wagon always looked plain grey at a distance, and all those fancy embroidered wool shirts, while decorative, had to be dry-cleaned. The next stage for women, the miles of organdy ruffles that had to be ironed for every dance, is

Please see ALLENS, *page 78*

1981 Area Publications Directory

COMMUNICATIONS is the name of the game — the link between square dancers and their activity, square dancing. Where to dance, what to dance, how to dance, who is calling, are documented in the various square dance publications. A square dance magazine truly puts a person in touch with the past, present and future of his hobby.

Many area publications change their addresses and editors annually so it is not possible to guarantee the accuracy of the following list. Those marked with an * indicate that at present we do not receive copies of that publication. Publications which are not received by us or which have not let us know they are currently in operation have been deleted from the 1981 Publications Directory. We will appreciate knowing of any changes, additions or deletions. Please send a card to this magazine, in care of Publications Directory.

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American Square Dance, Stan & Cathie Burdick, Box 488, Huron, OH 44839
National Squares, Howard Thornton, 2936 Bella Vista, Midwest City, OK 73110
Overseas Dancers Newsletter, Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111
National S/D Campers Assn. Times (see Wisconsin)
New England Caller (see Massachusetts)
Northern Junket (see New Hampshire)
The Round Dancer (see Pennsylvania)

and, of course, this publication

Square Dancing, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048

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ASARDA NEWS—James Seagraves, 8913 Seaton Dr. Huntsville 35802

BSDA TIPS—Berenice Turner 1220 Graymount Ave. Birmingham 35208

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Please see PUBLICATIONS, *page 36*

some words on
ADVANCED DANCING

by Bill Davis, Sunnyvale, California

ONE OF THE TOUGHEST jobs for callers these days is programming to accommodate a wide spread in dancer capability at a given dance. This poses problems at all levels — particularly in situations where 10 or more squares are present. Because programming problems are manifest primarily with larger groups, programming has only recently become an issue in Advanced dances as significantly larger crowds are participating in the Advanced levels.

One of the differences between Advanced dancing and Mainstream dancing is the percentage of success aimed for at any given dance. To the extent that it can be done, the aware caller probably strives to keep 90% dancing at a Mainstream dance. He does not aspire to 100% success in those situations where there is a wide spread in dancer capability because to do so would be unfair to the better 50%. This assumes, of course, that the caller is staying within the advertised level in terms of the calls used. The 10% dropout that occurs will be due to the nature of his choreography and to the inexperience of the weaker dancers.

At the Advanced level the percentage that the caller strives for is usually lower. He might, typically, strive for 70% rather than 90%. This is generally acceptable in the Advanced and Challenge arena because the dancer at this level is usually looking for greater challenge than the dancer at the Mainstream level. The newer dancer coming into this situation may become discouraged if he is not aware of the intent of the caller and/or sponsor of the dance. In the final analysis, the sponsor of the group (who may or may not be the caller) establishes (or should establish) the desired success-ratio at a given dance.

A competent caller could certainly keep most Advanced or Challenge groups dancing 100% of the time and still use all the calls in the vocabulary of the group. However, in doing so he would probably fail to satisfy the basic requirements of the majority of the group. (This obviously does not apply to small groups of dancers with very nearly equal capability.) Now, this concept of success-percentage must be interpreted appropriately for the situation at hand. Clearly, if the dance is a workshop and the objective is to teach a new call or concept, then 100% success in that specific environment should be the goal; that is, if the caller is teaching something, it is his responsibility to be sure that everyone gets the necessary walk-through from all positions that will be used in that session.

One often hears the comment "This dance is a fun level" — implying that at some level dances are not fun. Perhaps a better way to look at this factor is in terms of the success objective of the caller/sponsor for that dance. Thus, if by "fun level" the sponsor meant that every effort would be made to keep 100% of the people dancing, then the weaker dancer would have a higher probability of having fun at that dance than the strong dancer would. For stronger dancers (at any level) the stated objective of keeping 100% dancing might well mean a dance that was going to be so easy as to be very little fun; hence, they might opt not to go. On the other hand, a dance with an objective of 70% might be no fun for the weakest dancer. For example, if an enthusiastic non-dancer fresh from a one-night stand at which he easily grasped the material went to a 20-week beginner-level dance, he would undoubtedly not have as much fun as he did at the one-night stand — even though the caller was trying for 100%. Dancers frequently ask "Can we handle such-and-such dance? Do we know all the things that particular caller will do?" The answer is always: As long as the caller is reasonably competent, the level of the dance does not depend on him so much as it does on the other dancers attending the dance. If you are in the weakest group, you may not succeed even 50% of the time at a 70% dance. If a dancer knows that he is as strong as about 50% of the dancers likely to be going to the dance, he should expect to get through about 70% of the material — or what-

Please see ADVANCED, *page 80*

NATIONAL SQUARE DANCE CONVENTION®
JUNE 25, 26, 27 1981
SEATTLE, WASHINGTON

30TH

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

FOR ALL OF YOU who are coming to Seattle by auto, RV, camper or trailer, here are some of the Trail-In and Trail-End dances for you to consider:

Sunday, June 21

Memorial Auditorium, Orland, CA, 8:00-11:00 PM, Harry Greer and Chappie Chapman

Monday, June 22

Square Dance Center, Lolo, MT, 8:00-11:00 PM, Al Horn and Rennie Main; Information (406) 549-4771

Ray's Barn, Billings, MT, Art Frith; Information 2325 Alderson, Billings 59102

Square Dance Center, Josephine County Fairgrounds, Grants Pass, OR, 8:00-11:00 PM, Jerry Bradley and guest callers; Information (503) 772-9035

Shuffler Shanty, Metaline & Irving, Kennewick, WA, 8:00-11:00 PM, Gary Shoemake

Tuesday, June 23rd

Western Square Dance Center, Spokane, WA, 8:00-11:00 PM, Spokane Callers League; Information (509) 466-0384

Clark County Square Dance Center, 10713 NE 117th Ave., Vancouver, WA, 8:00-11:30 PM, Area and visiting callers; Information (206) 695-1892

Shufflers Shanty, 717 No. Irving, Kennewick, WA, Wade Driver; Information (509) 946-7039

Gladstone School, 25th and Gladstone, Vancouver, British Columbia Panel of Callers; Information (604) 922-7797

Shuffler Shanty, Metaline & Irving, Kennewick, WA, Wade Driver

Wednesday, June 24th

For Sets in Order Asilomar Alumni, Seattle, Area callers; Information (206) 244-8533

Seattle Center Complex, 3 separate dances, Mainstream plus Quarterly Selections with Red Boot Recording Artists; Plus I with Chaparral, Roadrunner and Coyote Recording Artists; Plus II with Rhythm Records Recording Artists

In addition, if you are looking for places to dance on your way to Washington, both Idaho and Oregon have changed the dates of their annual state festivals to the weekend just prior to the National Convention.

June 18-20, Oregon Square and Round Dance Festival, Salem; Information P.O. Box 12822, Salem, OR 97309

June 19-21, Lake Side Fun in '81, Coeur d'Alene, ID; Information 1524 Lunceford Lane, Coeur d'Alene, ID 83814.

Education Seminars

A number of seminars (a meeting for the giving and the discussing of information) are planned on a number of interesting topics. Plan to attend one or more of these: Organization Roundtable — A place to freely exchange ideas and viewpoints on many issues of the dance world.

Educators Forum — A course of instruction for Teaching Modern Western Square Dancing. Central Washington University will confirm college credit to attendees.

Dance Publications — Two-hour sessions both Friday and Saturday.

Round Dance — Daily sessions, moderated by Roundalab personages.

Insurance — Requirements and programs for both square dance organizations and individuals.

Leadership, Washington Style — A mini-seminar patterned after the successful annual Washington Leadership Seminar now in its thirteenth year.

Callers — Two daily sessions, moderated by Callerlab appointed personages.

Contra — Daily two-hour sessions.

Details as to locations and times will be listed in the Convention Program Book.

Exhibition Groups

One of the spectacular and at the same time relaxing times of a Convention is when the Exhibition groups perform, while viewing dancers rest. Both the Arena and the Coliseum will have scheduled exhibitions on all three afternoons. Both facilities have comfortable seating, designed so that the audience can look down on the performances. Additional exhibitions will be spotlighted in various dance halls at different times during the Convention. Host state groups not scheduled

Please see CONVENTION, *page* 82

TAKE A GOOD LOOK



a feature for dancers

MOTIVATE — A REPLAY BY REQUEST

JOE: In the last few months we've been getting a number of letters, requests to clarify something we may have written or to discuss some movement that has been giving some dancer a bit of trouble.

BARBARA: We've also had requests to repeat material that has appeared in this column in the past. Up to now we've shied away from doing this but now we've had our third request for one particular movement, so Joe and I decided to make an exception. Emoline Medley of Parma, Ohio, has asked us to lend a hand with Motivate, a movement that many of us may have forgotten but one that proves a very important point — dancers need to know how to do a movement from more than just one setup.

JOE: Now this can be interpreted in several ways. For example, a two couple movement if only taught to us from two facing couples setup as a start, leaves us unprepared when we are given the call from an ocean wave or from any different setup. More trouble also results when a portion of the dancers are using one traffic pattern while the rest use an entirely different one. In this latter instance, the problem arises when dancers can do only one part of the entire movement and would be lost if their roles were changed.

BARBARA: This is where Motivate comes in. Joe and I have another point which we hope callers will consider and which we'll explain later on, but first let's look at the diagrams.

JOE: Note first that we're not using the usual squares for the men and the circles for the ladies. Instead, to make our point the hollow squares will start as "outsiders" and the gray (shaded) squares will start as "insiders." Give yourself a designation of "outsiders" first and follow yourself through the pattern.

BARBARA: Starting from two parallel ocean waves (A), the description of Motivate goes like this: Those on the ends circulate (B) once and a half. Simultaneously, centers circulate one position (C) and at this point turn by the left three-quarters (D) to end in a line of six alternately facing dancers, with two of the "outsiders" waiting patiently at the heads (E).

JOE: At this point two of our "outsiders" join the two in the center of the line of six and make a four-hand, right hand star. The remaining two pairs make two-hand right hand stars. All three stars turn one-half (F).

BARBARA: Now, as the stars have completed their turns we have that ocean wave of six across the center once again and our two lone "outsiders" are at the heads (G). We have just one more small step to go. Those who can will turn by the left three quarters (H), while the other four move up to form the ends of new parallel ocean waves (I).

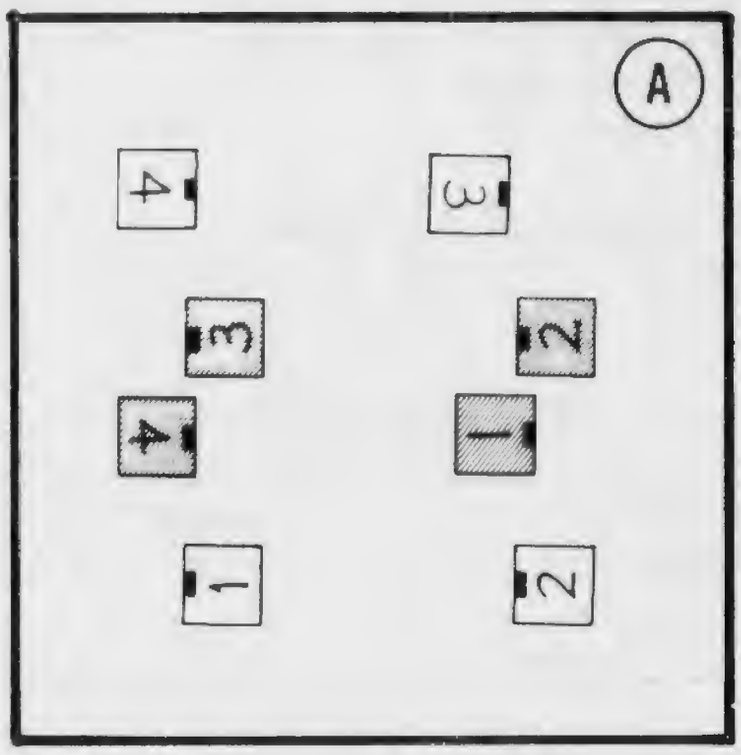
JOE: Now go back over the diagrams, and following the text, take each of the numbers in turn and "dance" each of the eight positions.

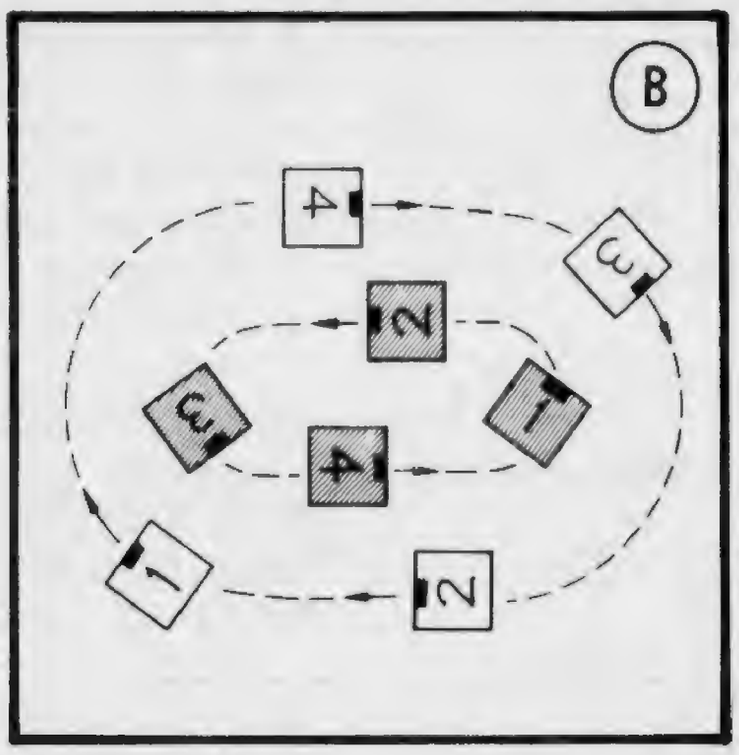
BARBARA: Note as you go along that if you are on the end of the wave to start you will circulate once and a half, whereas if you are in the center to start, you will circulate one position and then turn three-quarters. Check the spots where you are in a two-hand star while the others are in a four-hand star. Note also that Motivate starts and ends in parallel ocean waves.

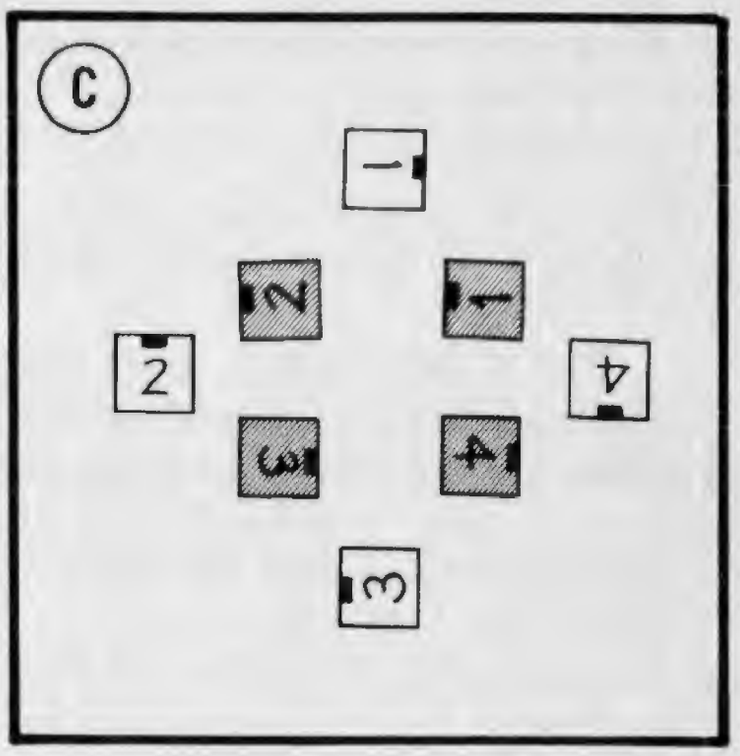
JOE: Once you understand the whole movement and dance it through several times from various positions, it will all begin to fit together and flow nicely.

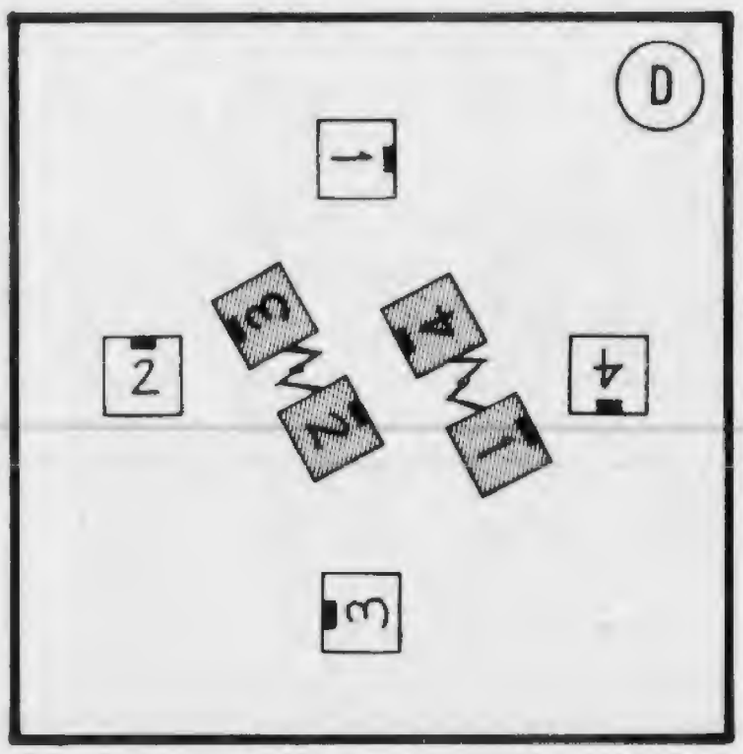
BARBARA: I agree that this is one of those complicated movements that should be workshopped. Most often, when something of this nature is sprung on unsuspecting dancers at a club or open dance, chaos results. It can also frustrate dancers and certainly calls for more than one quickie walkthru.

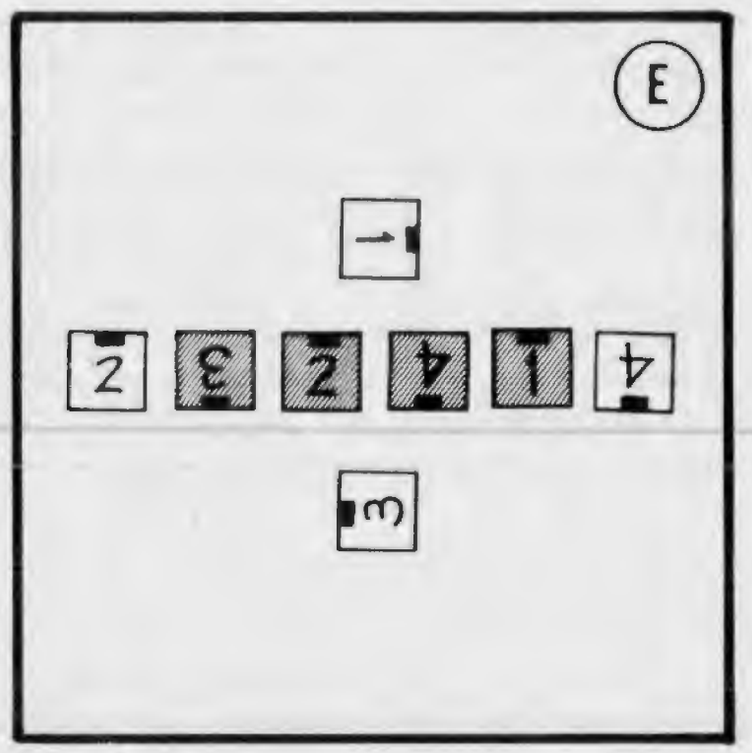
JOE: We hope this helped you, Emoline. Possibly others of you have figures you'd like rehashed. Please let us know.

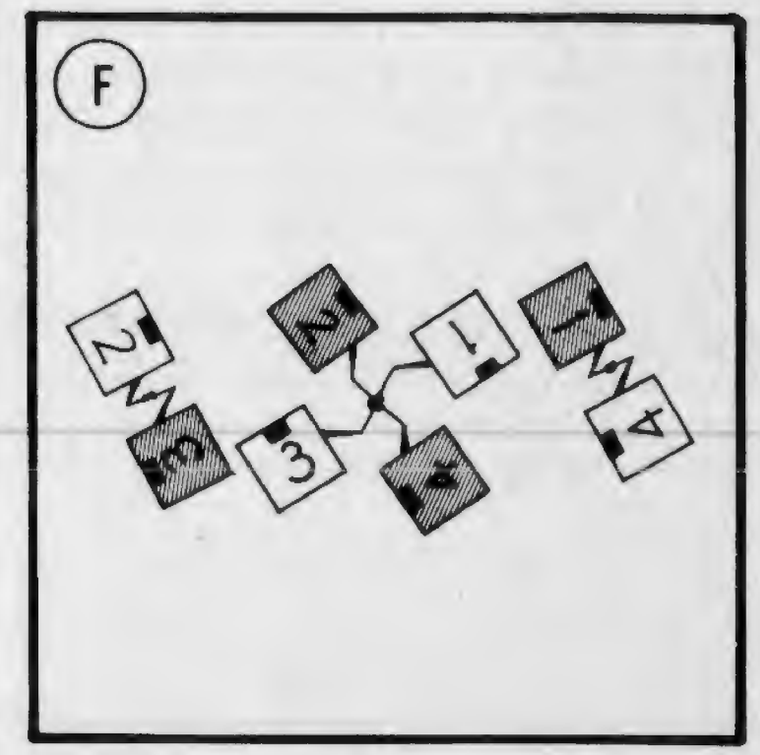


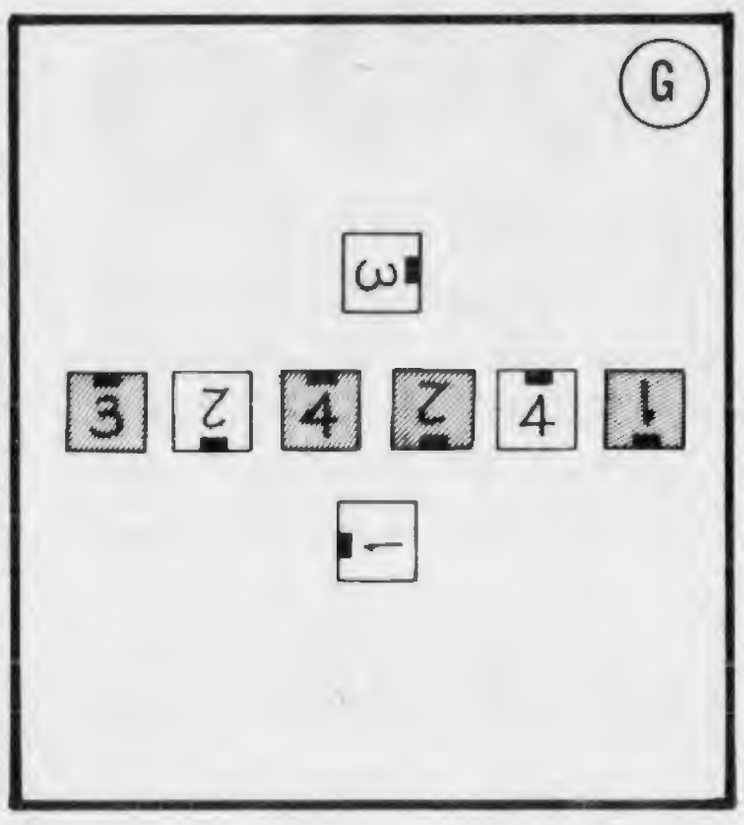


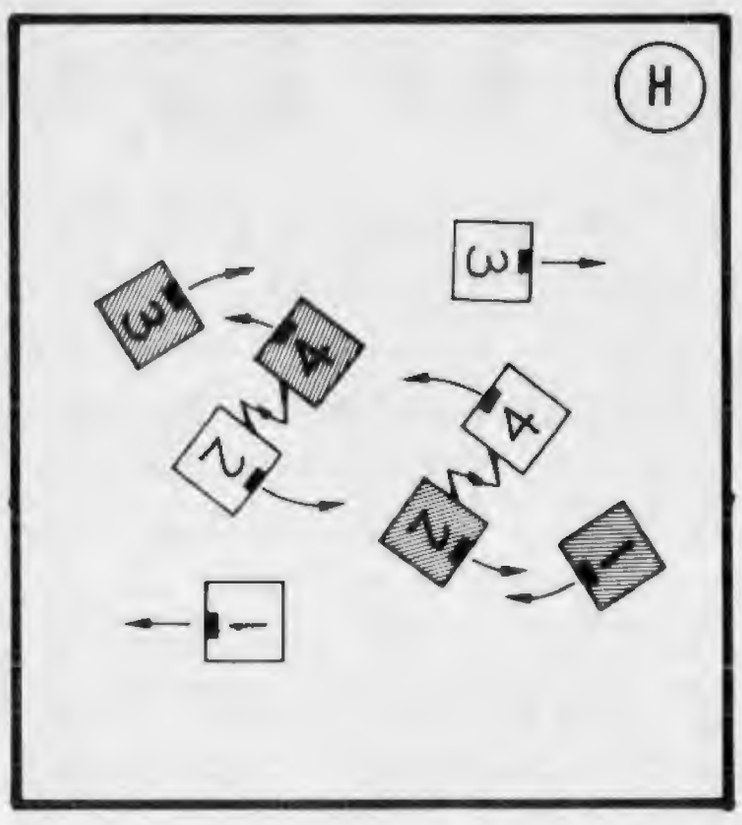


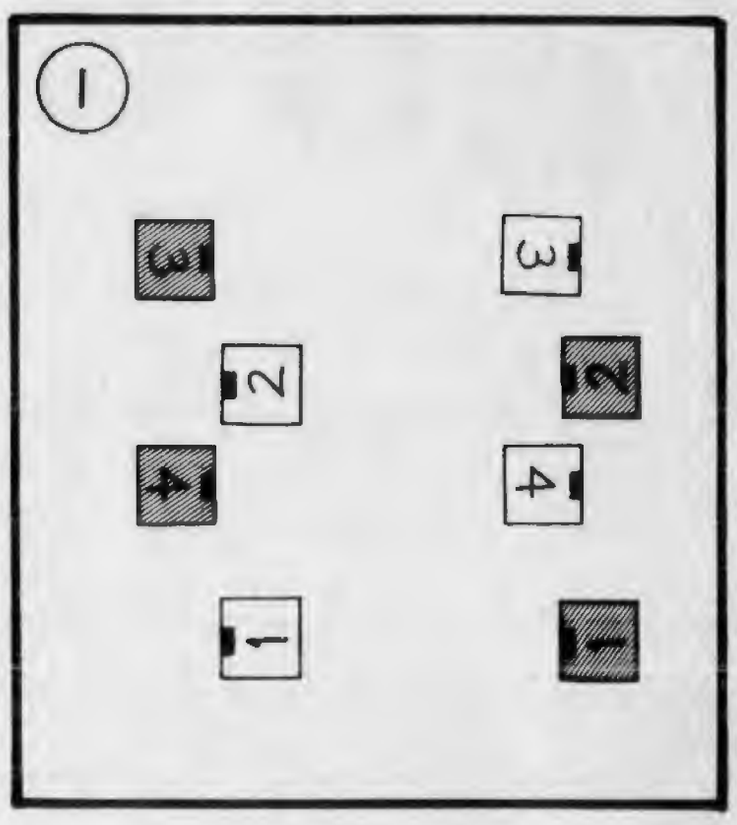












Traditional Treasury

by Ed Butenhof

SOME SQUARES are fun to do and add variety to a program because they're just a little different and, therefore, memorable. One such that I've heard called Tunnel Through is contained in "Eight Yards of Calico" (Hunt and Underwood, 1952). Here's how it's called:

FORWARD SIX AND MAKE AN ARCH

First couple bow and swing
Down the middle and split the ring
(about 16 counts)
Lady go east and gent go west
Pass the one that you love best
Circle three with the couple you meet
Man with No. 2, Lady with No. four
Break that ring and form two lines
Ones nearest home position (16 counts)
Forward up six and back you march
Forward again and form an arch
Both hands just touching opposite (16 counts)
Lonesome couple tunnel thru and swing
(16 counts)
Tunnel back and everybody swing (16 counts)
All promenade full around (16 counts)
Repeat for couples two, three and four with breaks as desired.

☆ ☆ ☆

Another dance with a somewhat unusual formation is one I stole (umm researched) somewhere. I call it:

THE BRIDGE

Heads promenade half
Same two right and left thru
(16 counts)
Head ladies chain
Chain them back and make a bridge
After second chain, continue courtesy turn until ladies can join right hands in the center for a wide spread two-face line. Hands are high making three arches across the set. (16 counts)
Twos thru the center
Fours thru the sides and
Swing on the other side
Twos go thru the middle arch
Fours separate and go thru the nearest outside arch. Twos and fours swing partner on the opposite side
Fours thru the center
Twos thru the sides
Everybody swing
All promenade full around (16 counts)
Repeat, of course, for sides, heads, sides, but also surprise them by calling "young ones, old ones" or "good looking ones, others" or "sexiest ones, the rest", etc., and watch them scramble — silly, but lots of fun for all.

Neither of these dances needs to be phrased precisely. Their charm lies in the semi-frantic fun, not in their precision. A good old fiddle-based hoedown is fine for music.



THIS WAS TO HAVE BEEN THE RECORD ISSUE

We were planning this magazine last Fall, and at that time imagined an earth-shattering lead story on the unique Square Dance Record industry, but the story simply never materialized. In short, it appears to be business as usual. A few more labels have been added — some have disappeared. Costs continue to rise, but retail prices remain in the $3 to $3.50 per 7″ disc range. Some excellent new callers have been featured in recent months and the number of releases remains about the same over the last half year — this month we review 21 records and the current release sheet (page 68) lists an additional 42. We plan a "special" record issue if and when the scene changes. That's the report for the moment, such as it is.

The Dancers *Walkthru*

ONE GROUP'S CODE OF ETHICS

THE B-SHARP SQUARE DANCE CLUB which has chapters in several cities has written a code of ethics for its members. They use the letters in the club name as a starting point. There is much food for thought in what they include.

B is for beauty of dance. (We should always represent dancing at its very best, remembering how beautiful and graceful our dancing can be if we are smooth, have good posture and styling. We should keep in mind the importance of always being considerate of others while we are dancing and not force our ways upon them.)

S is for socialibility. (We should always, in every way, conduct ourselves as ladies and gentlemen and should dance for fun and not come to a dance to talk religion, politics or racial problems. We should be thoughtful of others by not drinking before or during a dance and make sure we are always well groomed.)

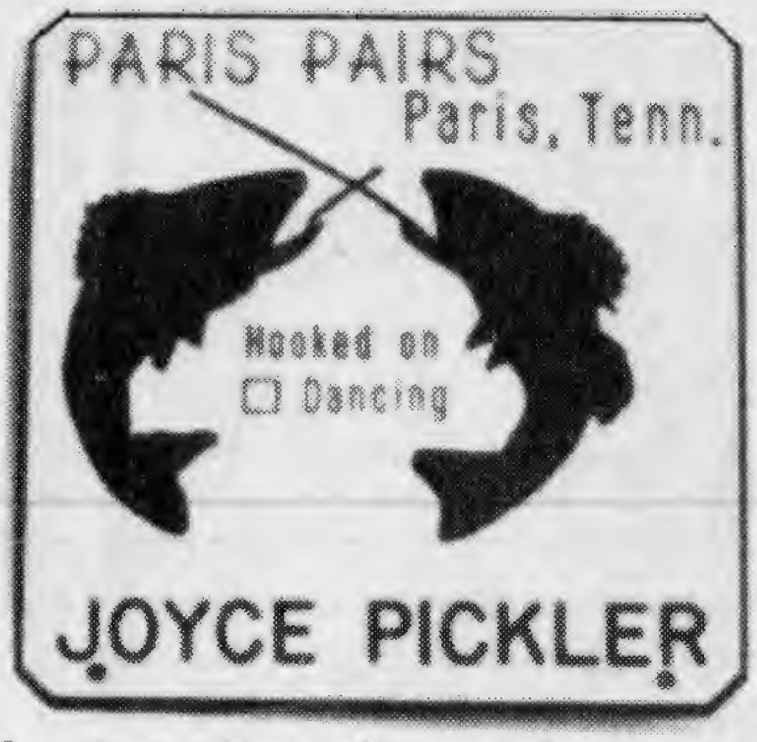
H is for hospitality. (We should always make a special effort to extend ourselves to our new members and make them feel included. We should make every effort to greet and welcome any visitors to our dances and introduce ourselves at least once during an evening.)

A is for attitude. (We should always be thoughtful of all other dancers in our square and practice tolerance and understanding if someone makes a mistake. We should respect our callers and round dance teachers and give them our undivided attention, especially when giving instruction.)

R is for respect. (We should always be proud of our dress attire, dancing ability, courtesy toward others, personal grooming and overall reputation of what our club stands for. We should always have respect for our fellowman by never taking idle time to gossip about others or find fault with one another.)

P is for politeness. (We should not, unless ill, walk out of a square for any reason whatsoever. We should, in setting up squares, never be discourteous by asking a couple to leave or make someone feel unwelcome.)

BADGE OF THE MONTH



The Paris Pairs have a lot to say with their badge — both in the design and the words. To begin with Paris, Tennessee, boasts it has the lagest fish fry in the world which takes place the end of April each year. It was during this time that the Paris Pairs graduated their first class and therefore decided to include fish on the badge. They further confirm that each member is "hooked on square dancing."

In a slightly less obvious vein, the club invites everyone to note the uniqueness of the name which uses exactly the same letters in both Paris and Pairs.

Formed in 1978, this is an enthusiastic group!



Some of the Haylofters' "Thank You" awards.

Demonstrating One Club's Appreciation

THE HAYLOFTERS OF LONG BEACH, California, have been an active square dance club for many years. As with most clubs, the members take turns holding various club offices on a six-months basis. These positions include President, Vice President, Secretary, Treasurer, Membership, Publicity, Past President, Editor and South Coast Association Delegate.

For several years, as one term of duty has ended, the members have shown their appreciation to the outgoing officers by gifting them with a variety of ceramic items. The idea started in 1957 when a ceramic cup was chosen as an appropriate "thank you." The club located a company which would supply a beige cup with a gold-flecked rim and handle and would then add a square dance couple on one side of the cup and the office, year and name of the individual on the other side. As offices in the Haylofters are a couple activity, each man received a cup with blue square dance figures while each lady received a cup with red square dance figures.

After a period of time, with some Haylofters serving on the Board several times, either in different offices or being reelected to a former post, some families found they possessed as many as 12 cups. A group of members thought that other ceramic items might be added to the gift list. The first such addition was a plate. Again the appropriate design and wording were included. These proved most popular with departing officers and especially useful at club potlucks.

Later, branching out even further, such items as ash trays, egg plates, flower pots, bookends, steins, trivets, bells and square dance figurines were included. It took some scouting to find the square dance figurines, and, interesting to note, the dress on the lady has gotten progressively shorter over the years. A Board couple selecting a figurine may choose to have it remain plain or to have it painted. If the latter is selected, the statue is painted to match the club's colors (dress and shirt) for that particular year.

When a member couple is on the Board for the first time, they receive cups. A second term of office receives plates. Service a third time or more allows a couple to choose whatever item they wish and in whatever color they choose. Cups and plates are given to each individual; other items are gifted per couple.

For the past ten years, the Haylofters have obtained the ceramic items from Milescraft of Long Beach. Prior to that other ceramic companies were used. The Haylofters feel that clubs in other areas should be able to find similar ceramic outfits who would be willing to handle such orders. At present the Haylofters find it takes at least one month to process their requests.

This is one appropriate and thoughtful way of saying thank you to club members who have demonstrated their willingness to serve.



Marge Atkinson of the Haylofters and one of the plates presented to her and husband, Jay.

Just-for-the-fun EXAM

THE CYRENE CIRCLERS hold forth in a rather out-of-the way location. They dance in Benghazi, Libya. Sometimes they have difficulty in maintaining enough members to dance, due to people completing contracts and returning home. They try to hold classes on a regular basis to fill the void. They dance to records and presently Dick and Dorothy Davis are helping things progress.

At the club's most recent graduation, Dick produced this Multiple Choice Written Examination. Tongue in cheek, it nevertheless was great fun for all involved. While some of the choices have an obvious reference to the locale of the Cyrene Circlers, the idea presented by the Davis' would be easy to adapt to fit the area in which any club might dance. No *exact* definition has been attempted to be given; rather the most *appropriate* choice is to be checked.

Cyrene Circlers Graduation Examination
(Check the most appropriate answer)

1. Square dance costume
 a. Tutu and tails
 b. Petticoat and bola
 c. Pipe and slippers

2. Grand right and left
 a. Hand over hand
 b. Knockout punch
 c. Military parade

3. Wheel around
 a. Benghazi driver
 b. Rotate tires
 c. Promenade left

4. Shoot that star
 a. Left arm turn
 b. Execute an actor
 c. Photograph a comet

5. See saw your taw
 a. Teeter-totter
 b. Walk around partner
 c. Cut down the tree

6. Alamo style
 a. Texas shootout
 b. Western shirt
 c. Balance in and out

7. Slip the clutch
 a. Burn rubber
 b. Avoid the posse
 c. Drop hands

8. Back by the left
 a. Left hand star
 b. London traffic
 c. Victory for liberals

9. Hash call
 a. Hoedown
 b. A breakfast horn
 c. Garbled message

10. Bend the line
 a. Face the center
 b. Repair the plumbing
 c. Break the queue

11. Square 'em up
 a. Get ready to dance
 b. Straighten your hats
 c. Reprimand subordinates

12. Do paso
 a. Two Mexican coins
 b. Partner left
 c. Bread, please

13. Courtesy turn
 a. Chain 'em back
 b. I beg your pardon
 c. Dance with hostess

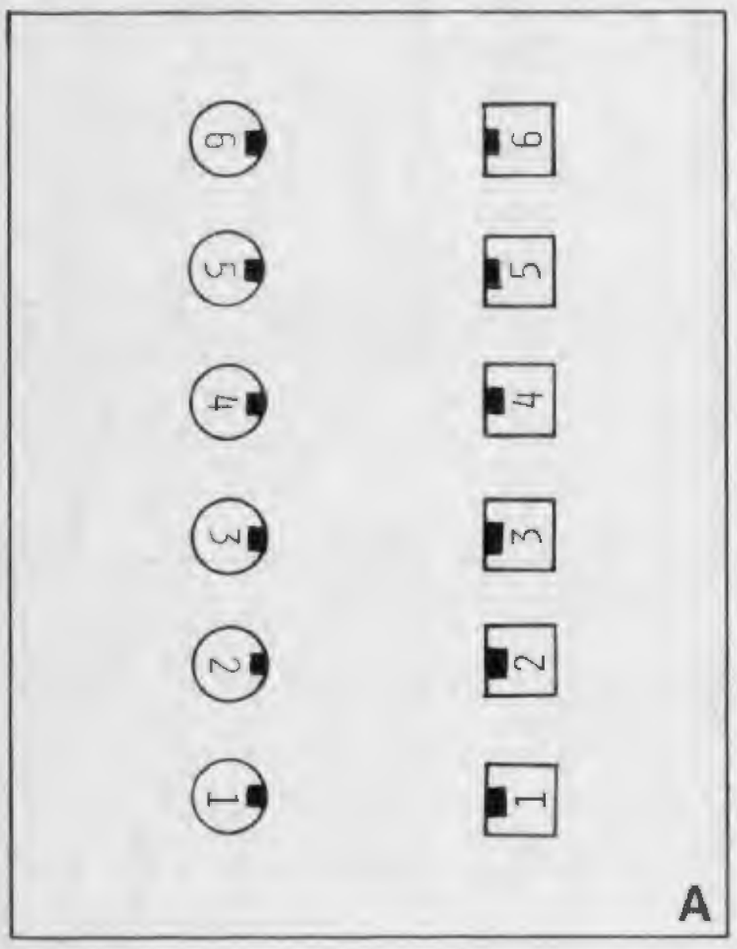
14. Rollaway
 a. Lights, action, camera
 b. Bicycle race
 c. Half sashay

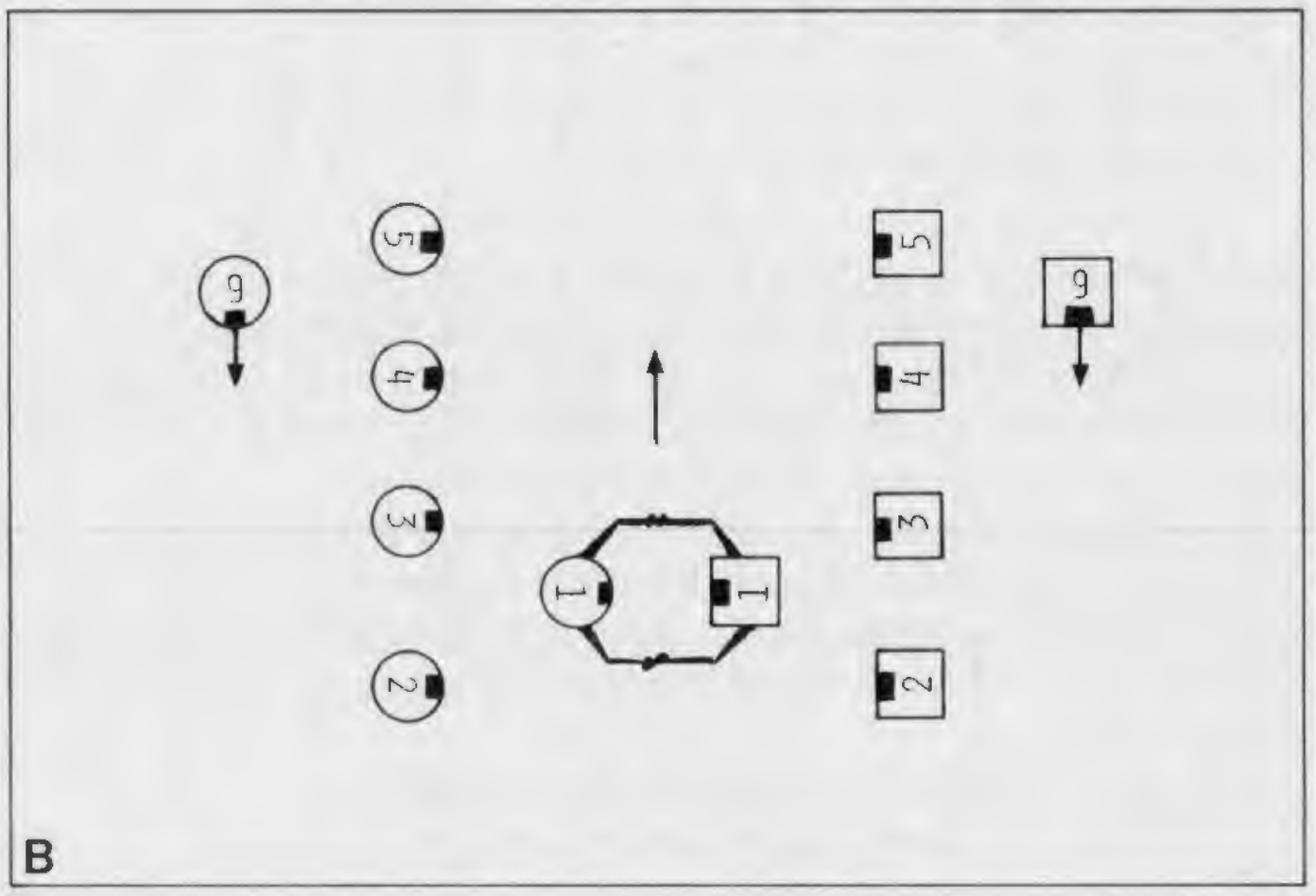
15. Grand square
 a. Spanish town
 b. Chess opening
 c. Sides face

CONTRA CORNER

OXO – A Set of Six Couples Proper in a Way

By Dick Leger, Bristol, Rhode Island





FOR THIS SEGMENT of our series, I would like to add this fun contra that I use from time to time depending on the situation. When people at a one-night stand ask me for a Virginia Reel, I will sometimes use the OXO contra instead. Several times I've been asked to repeat this dance again later in the same night. I do not know the author, but I know that this contra is a sure fire winner! This dance is specifically designed for six couples. Being *proper in a way* means that the men must be to the caller's right in one line facing their partners in the other line to the caller's left. Nobody crosses over.

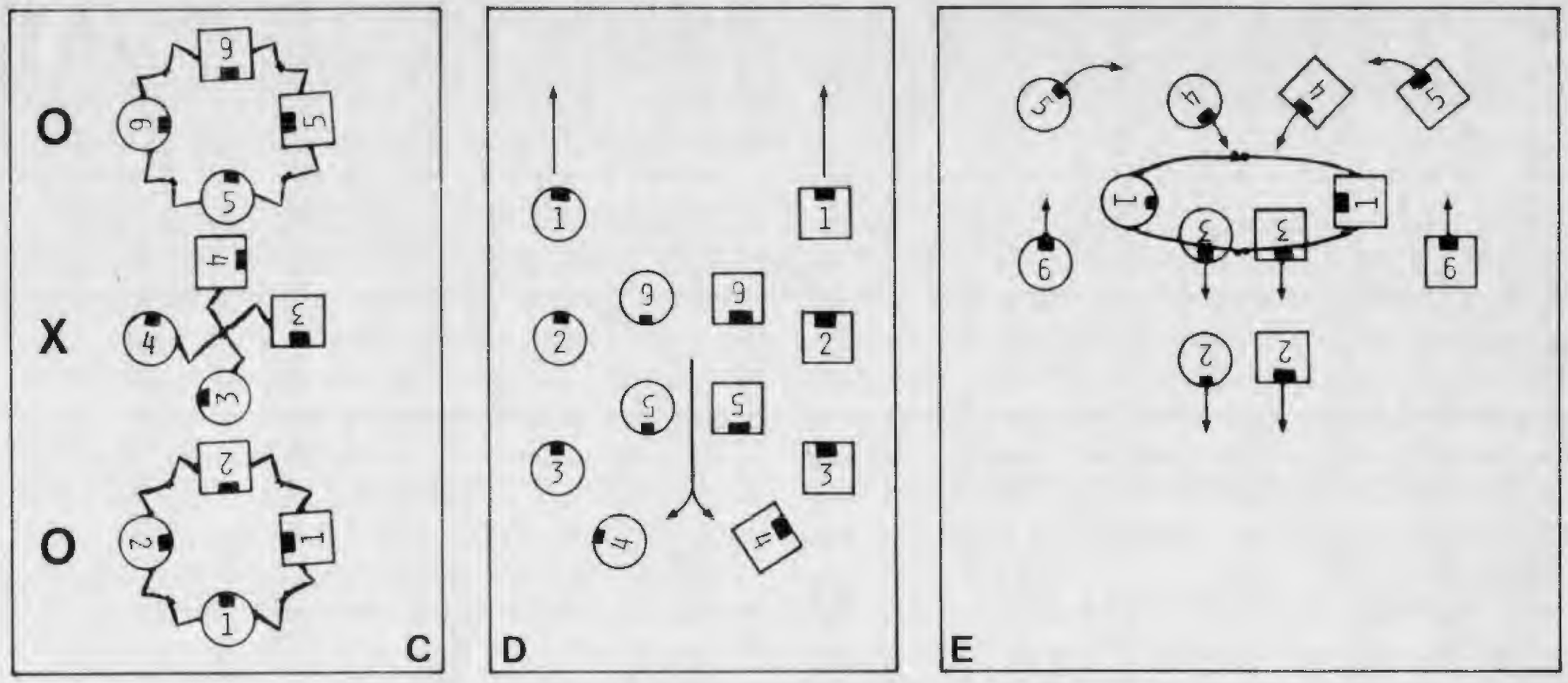
Setting it Up

It is a little unusual in that if you have just a few sets, announce that the formation requires six men to your right facing their partners. If you have a large crowd, you can save time by lining up your squares and having the number one couple promenade inside the set ending facing you. Sides fall in back of number one so that everyone will then be facing you. At this point you can have everyone face their partners and back away. The same sex will all be in the same lines. You then point out that the second set of six will divide so that you end up with several groups of six. (A)

Teaching the Dance

The first and last couples will start the action. The first couple will take their partners with both hands and with little sliding steps chassé down to the end of the line of six (B). At the same time they are doing this, the last couple will come up the outside of their own line to replace them. The whole thing is repeated again with everyone returning to place by having the new couple that has just arrived at the head sliding down the inside and the original number one couple coming back to place by walking up the outside.

The first four people and the last four peo-



ple will circle left and right all the way. The center four people will make a right hand star and back by the left all the way (C). Hence, the name of the dance, OXO. Back into lines (A) and all go forward and back. Then facing the music (or caller) they cast off — gents going left and the girls going right (D) to the end of the set where original number one couple will make an arch (E), the others ducking thru in order come all the way to the front to start the dance again. The original number two couple is now number one. The danger in this dance is that the couple who is making the arch must be reminded that they are the couple who is to start up the outside to replace a new sliding couple going down the inside.

Calling the dance goes like this:

The OXO Contra

— — — —, First down and last one up
— — — —, — — do it again
— — — —, Name the dance — OXO*
— — — —, — — and back!
— — — —, In your lines forward and back
— — — —, Face the music and cast off
— — — —, Make an arch — all go under
— — — —, — — — —
— — — —, First down and last one up

I'm sure that you can see many possibilities to this dance. I like the tune Jack's Life on Ralph Page's album "Southernaires Plus Two" but other tunes also would work. Make sure that you keep this dance a bit on the slow side.

*or you would call:
— — — —, Outsides circle centers star

Some thoughts on R/D Etiquette

ROUNDANCER MODULE

By Jim Spence, Editorial Assistant, SQUARE DANCING Magazine

THE OTHER NIGHT my partner and I were dancing a round dance at a very large square dance function. It was one of those rounds with many changes of direction. We had just executed one of the changes of direction when, CRASH — we had a collision with a wandering body. This person was not dancing the round dance, but was merely cutting across the circle to get to the other side of the hall. Fortunately, no one was hurt, but our timing for the rest of the dance was thrown off considerably.

This incident started me wondering — wasn't this person ever instructed in proper

dance floor etiquette? Obviously not. It is with this in mind that I present the following checklist of situations to use as a general guideline.

1. *Talking* — Excessive noise is very disconcerting, especially when the round dance instructor is trying to teach a dance before the square dancing starts. If you must talk, do so in a quiet voice so as not to disturb those who are trying to learn the dance. This is also true when round dances are being danced between the square dance tips. Square dancers would never tolerate it if others talked loudly during the squares, so why should the opposite be allowed.

2. *Talking next to the cuer* — Several round dance teachers and cuers (myself included) prefer to work on the floor with their equipment sitting on the stage floor or caller's stand. It is very difficult to concentrate on cueing a dance when people are carrying on a conversation next to you (especially if it is something that you're interested in hearing). Partners can be a big help here if they can discreetly steer people to the sidelines, out of earshot.

3. *Clearing the floor* — When the square dance tip is over, courtesy dictates that those who are not going to dance the rounds should clear the floor. If folks still want to chit-chat with their friends, lead them over to the sidelines. This is not only a courtesy to round dancers, but those who don't do the rounds will find that it will keep the program moving and they will probably be able to get in more square dancing. To insure ample dance space, the round dance cuer should have those participating join hands in one or more circles to better define the dancing area.

4. *Cutting across* — My pet peeve. Never, never under any circumstances, cut across the floor of round dancers to get to the other side, whether they are dancing or just waiting between rounds. It is just as easy to walk around the perimeter of the circle. This was a very serious breach of etiquette in Henry Ford's day, and anyone doing it at Lovett Hall just might have been banned from dancing there again! *(See Henry Ford & Benjamin Lovett, SQUARE DANCING, June, 1980)*

These are only suggestions, but I do think it is the responsibility of the square dance callers and round dance teachers to inform dancers of these common courtesies in their classes. If we, as leaders, don't take this responsibility, who can we blame but ourselves?

PAGING THE ROUND DANCERS



Vernon and Sandy Porter – Waltham, MA

VERNON COMES, originally, from Springhill, Nova Scotia, Canada, and he has been an avid round dance leader since January, 1969. Through his personal efforts, Vernon has promoted round dancing all over the world, has written a variety of articles on round dancing and is a highly popular choreographer with recordings on Grenn, Hi-Hat and TNT labels. Sandy's Waltz has been in the top ten for over three years. Glad Rag Doll, One Rose, Golden Dreams, Oklahoma National and Heavenly Waltz are some of his other dances.

Vernon has been President of the Mayflower Roundance Teachers Association for the past seven years and is a highly respected member of the New England Council of Roundance Teachers Associations Screening Committee. In addition to being a member of Roundalab, he holds membership in quite a few other square dance and round dance associations throughout the world. Vernon has been on the staff of National, state and local festivals and conventions and runs two all-round dance weekends a year. There is no question in anyone's mind that Vernon is one of the most outspoken leaders in the round dance activity and he maintains an active role in all levels of round dancing.

In addition to his lovely wife, Sandy, and daughter, Sarah, Vernon has a staff of ten and is assisted by May and Bill Lauzon of Central Falls, Rhode Island, at all major round dance events. Along with being a full-time executive secretary for the Polaroid Corporation, Vernon has a local record shop.

The CALLERS Notebook

Some Recollections of Ed and Dru Gilmore

by Gloria Rios Roth, Clementsport, Nova Scotia, Canada and Coopersburg, Pennsylvania

HE WASN'T A BIG MAN, in the sense of stature, but there was a depth of being that one could feel immediately on meeting him. It was back in the fifties and I was watching one of the most dramatic scenarios in square dancing I will ever see. The Grand Ballroom of the elegant Royal York Hotel in Toronto, Canada, had just been the setting for over 800 dancers in a grand march, complete with color guard, Canadian Maple Leaf and Stars and Stripes. The man who took the stage to call the first tip after this impressive ceremony caught my eye. So *this* was the caller I had heard so much about in conversations about timing, smoothness and quality in dancing.

Seated near him on stage was a lovely lady who exuded charm and peace. She had a notebook and pen in hand and I knew it must be his wife, for I had heard that she recorded his material at every dance, festival and convention. What a rich library of modern square dancing was being recorded by her.

As the needle caught in the groove of the first dance record, the *Man* had the dancers honor their partners and corners, and then gave the first call. "Allemande left in the Alamo style, give a right to your partner and balance a while. Balance in, balance out, turn by the right hand, half about." At this point the 100 squares looked jagged, ragged and unhappy. The caller stopped his record. In a calm manner, he briefly, and concisely explained the timing of Alamo style as it should be when properly danced. Once again he started the record and once again he began to call, "Allemande left in the Alamo style, give a right to your partner and balance a while . . ."

Magic filled the air, it was a sight to relive in my memory a thousand times since it happened. Over 100 squares dancing as one. 800 people or more, cooperating perfectly and happily and beautifully executing a properly timed and called Alamo style. Words fail to describe that moment. Inadequately I thought, "It is like watching a living, moving piece of fabric, woven by invisible yet visible human hands being joined and rejoined in undulating circles. As far as the eye could see — perfection." *The Caller* was the late Ed Gilmore, and Dru, his wife. How lucky I was to have witnessed this perfect moment. Even more fortunately was I to just be starting out as a caller and to come under the influence of Ed and Dru at that stage of my calling.

In Massachusetts where I called my first 15 years, I ran The Woodlands Square Dance Campground and I booked traveling callers to share with me the dances, square dance weekends, callers schools and clinics. Ed and Dru

Gilmore were among the many who shared their wisdom, philosophy and expertise. I have, like other callers, become a composite and I would like to share a few of the things the Gilmores so willingly shared with me. Some of it was by example, which perhaps was an outgrowth of their own personal philosophy, and points up the kind of people they were.

ABOUT THE AUTHOR: Gloria Rios Roth has written for us before (More on Teaching – The Learning Process, February, 1979). In this particular Notebook contribution, she sheds some insight into the influence Ed Gilmore had on many callers of his day. As Gloria herself admits, her direction, as caller and as a coach of teacher/callers, was greatly influenced by the Gilmores. Today Gloria is an outstanding caller and excellent teacher of callers. She is accredited by Callerlab as a caller/coach and serves on staffs and conducts her own callers schools and institutes. Married to Johnnie Roth, also a caller, Gloria splits her time between two residences, Clementsport, Nova Scotia, Canada, and Coopersburg, Pennsylvania.

The first time the Gilmores stayed with me as house guests, they left behind a personalized soap holder that said, "Thanks from Ed and Dru Gilmore." In the years I have taught callers since then, I have passed on the "art of appreciation" for one's host and hostess. It may seem like a small thing but so many callers of today never even write the necessary *bread and butter letter.* It leaves such a bad taste in people's minds, not just in my own. So many women have told me how nice it is to receive a *thank-you note* from me, and when I ask them if others do not also write, I am told few do nowadays. I was curious as to whether or not other caller-coaches teach their new callers about that aspect of guest calling along with *choreography*, *programming*, etc. I asked one well-known caller if he wrote thank-you notes, and he said to me, "Now Gloria, you *know* I appreciate your hospitality, don't you?" The point was lost to him and I said a silent, "Thank you" to the Gilmores, and my parents, for showing me that in square dancing, courtesy does count, as it does in everyday life.

From Ed I learned how to use the "boom chuck" beat that underlies our hoedowns and, more important in my role as caller/coach through the years, how to teach others to recognize it — and use it. Ed had told me once that, "Everyone can learn to use that beat if they have a teacher who can get the point across." I am a firm believer that there is no one, under normal circumstances, who cannot be taught to recognize and use the beat of music. I hear caller/coaches say that there are always those *would be callers* who just *cannot find the beat* and I silently think, "Wrong. There are just caller/coaches who cannot *teach* how to find the beat!"

Driving Ed through New England to Lebanon, Connecticut, where he was to do a weekend, he told me in a kindly fashion that no woman caller had ever made the grade nationally and that I should not be *hurt* if I didn't make it. Since I had never set my goals for myself it started me thinking along that line. It has always seemed to me that the dancers decide who is to be *nationally known* by their booking of callers for festivals, callers schools, etc. Some years later Ed said to me, "You know, Gloria, I was wrong about something. . ." and I asked him, "Wrong about what?" He recalled that day's drive to Connecticut and said, "I told you that no woman had every made it nationally, do you remember?" I told him that I certainly did remember . . . and he said, "Well, Gloria, I

think *you are* going to make it."

I write this, not from an ego standpoint, for time alone will tell whether or not what he said is true but it gave me an insight into several things. First of all, he made a reasonably new caller feel he cared personally about that person's development. Secondly, he was a real "pro" by his willingness to say he was wrong. And third, long before Woman's Lib had reared its head, he showed that my being a woman would not cause him any intimidation.

There was no area in the square dance world, on which Ed did not have definite thoughts. When I see older women, out of their teen years wearing short, above the knee square dance clothes, I recall Ed's words. "I'd like to take a picture of those ladies exposing themselves, and show it to their children or grandchildren! Those short skirts don't even float."

Why is it, that either tall, skinny or short dumpy square dance gals sometimes wear dresses that make them look as if they are on the way to a ballet class? Ed's thinking *and stating* his feelings on the subject, has made me include in my beginner's classes, about the length of gal's skirts, and the why of it. "To see ourselves, as others see us!"

On another occasion, at a callers clinic, I listened intently to his description of what he believed a caller should be to the dancers. He said he felt that the caller should be *an extension* of his public address system and his records, that the dancers did not have to pay *hero worship* to feed a caller's ego in order to enjoy a dance. Then he went into a dissertation on how callers' homes have been shattered because a caller tried too hard to be a *hero* to too many people and ended up by believing his own press releases. This inspired me through the years to pass on to callers in my schools this warning, "Be careful of the big head." Many callers do not realize that *off stage* they are ordinary people and

• *Few callers have made the impact on square dancing that Ed Gilmore did during the 1950's and 1960's. "My one regret in all of square dancing is that I wasn't around in the activity to get to know Ed Gilmore, to dance to his calling and to attend his callers schools." Many of today's callers and dancers alike share this sentiment for the legends around the Gilmores grow with time. One of the first and one of the most successful to conduct callers schools, Ed and Dru spent many months every year on the road, taking their talents to small communities as well as to more densely populated areas. Ed played a major role in the origination of the annual National Square Dance Convention, supporting Carl and Vareen Anderson and Walt and Dorothy Bowman in their initial venture in this direction. Ed, member of the Hall of Fame and recipient of Callerlab's Milestone Award (posthumously), devoted endless hours in working with individual callers who expressed a desire to learn to call. He was an enthusiastic supporter of Lloyd Shaw; he produced square dance records on many labels including Decca, Sets in Order, and his own Balance label. Few callers before or after Ed have possessed his insight into calling in particular or into square dancing in general. Few have had the patience and willingness to share and the devotion to the activity that the Gilmores had. Ed is one of the few who became a member of the Hall of Fame and earned both the Milestone Award and the Silver Spur to make a clean sweep of all major honors given by this activity. He and Dru indeed left their mark on square dancing.*

that probably they would not even be noticed in a crowd. Knowing that in advance can help; it certainly helps their spouse to have someone tell them to "Come down off cloud nine."

Recently at Callerlab, it was a thrill to see Dru once again and to have her receive the Milestone Award for Ed and herself. I waited in a long line to get a chance to say "Hello" because they both had meant so much in my life. I did not presume that she would remember me after so many years so when I stood in front of her and our eyes met, I said, "Dru, I cannot expect you to remember me, but I will remind you of that time in Massachusetts." She broke in and threw her arms around me, and said, "Gloria, of course I remember you."

So one more thing has become a part of my life — the knowing that the real pros, husbands as well as their wives, never forget the little person (an art more of us should try to perfect) and perhaps that is why in my book the Gilmores were *the best* and why their teachings and examples will live on in the hearts and minds of those who knew them and now have a chance to pass it on to others.

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LADIES ON THE SQUARE

CROCHETED SHAWL



By Flo Pegman, Glen Ellyn, Illinois



Note the gores on this shawl.

FOR ALL YOU LADIES who crochet, here are instructions for a lovely full, soft shawl, shared by square dancer, Flo Pegman of Illinois.

Materials Needed

10 ounces Sport Yarn Crochet Hook size H

Directions

Starting at center, ch. 5, sl. st. in 1st st. to form a ring.

1st Rnd.: Ch. 4, DC in ring, ch. 1, DC in ring. Repeat 7 more times, with a ch. 1 between each DC. Total of 10 DC's in ring (Ch. 4 at start of rnd, counts as 1st DC in ring). Ch. 4 and turn.

2nd Rnd.: 1 DC in 1st ch. space, ch. 1. In next ch. space put 1 DC ch. 1, 1 DC, ch 1 (this constitutes a GORE). Repeat gore st. 8 more times. (Remember to always put a ch. 1 between each st.) This rnd. now has a total of 9 gores. Ch. 4 and turn.

3rd Rnd.: 1 DC in 1st ch. space (this is the 1st gore), ch. 1, *1 DC in next ch. space, ch. 1, and now the gore st. in next gore space, ch. 1,* — repeat from * to * to within last ch. space of rnd. (last space is a gore), and now end rnd. with a gore st., ch. 4 and turn.

4th Rnd.: 1 DC in 1st ch. space (this is the 1st gore), ch. 1, *1 DC in next ch. space, ch. 1, 1 DC in next ch. space, and now the gore st. in next gore space, ch. 1,* — repeat from * to * to within last ch. space of rnd. (last space is a gore), and now end rnd. with a gore st., ch. 4 and turn.

IMPORTANT NOTE: Each rnd. will increase by 1 DC between each gore.

Continue to increase in this manner until there are 29 DC's between each gore, or desired length.

Outer Border: Start at corner. Work 7 triple crochet in first space, ch. 1, skip 3 spaces. In fourth space do 7 triple crochet, ch. 1. Work this around the entire shawl.

Flo Pegman models her shawl, showing how it drapes softly over her shoulders.



Style Lab

EXPLODE The COLUMN

WHEN A FORMATION CROPS UP in square dance choreography that is a little different, those creative individuals who look for such things begin to turn out variations by the barrelful. When columns came into the spotlight, we can't recall just what led off the series of movements from this formation but one that we do remember and which has stayed with us is coordinate. How many others came and went in the meantime is hard to say but one pattern that has been workshopped quite a bit recently is Explode the Column.

It's listed as an experimental and it may well have made its appearance and disappeared in many areas by this time but because of its rather unique features, we decided to take a close look at it this month.

Here's the definition: *From adjacent columns of four opposite facing dancers, all circulate one position, quarter in and do a right pull by. The pattern ends in parallel lines facing out.*

From starting columns (1) all eight circulate (2) one position (3) and turn a quarter in (4) to face the adjacent dancer. Our models instinctively took right hands after the circulate so that prior to the quarter in movement right hands were already held. Then the dancers









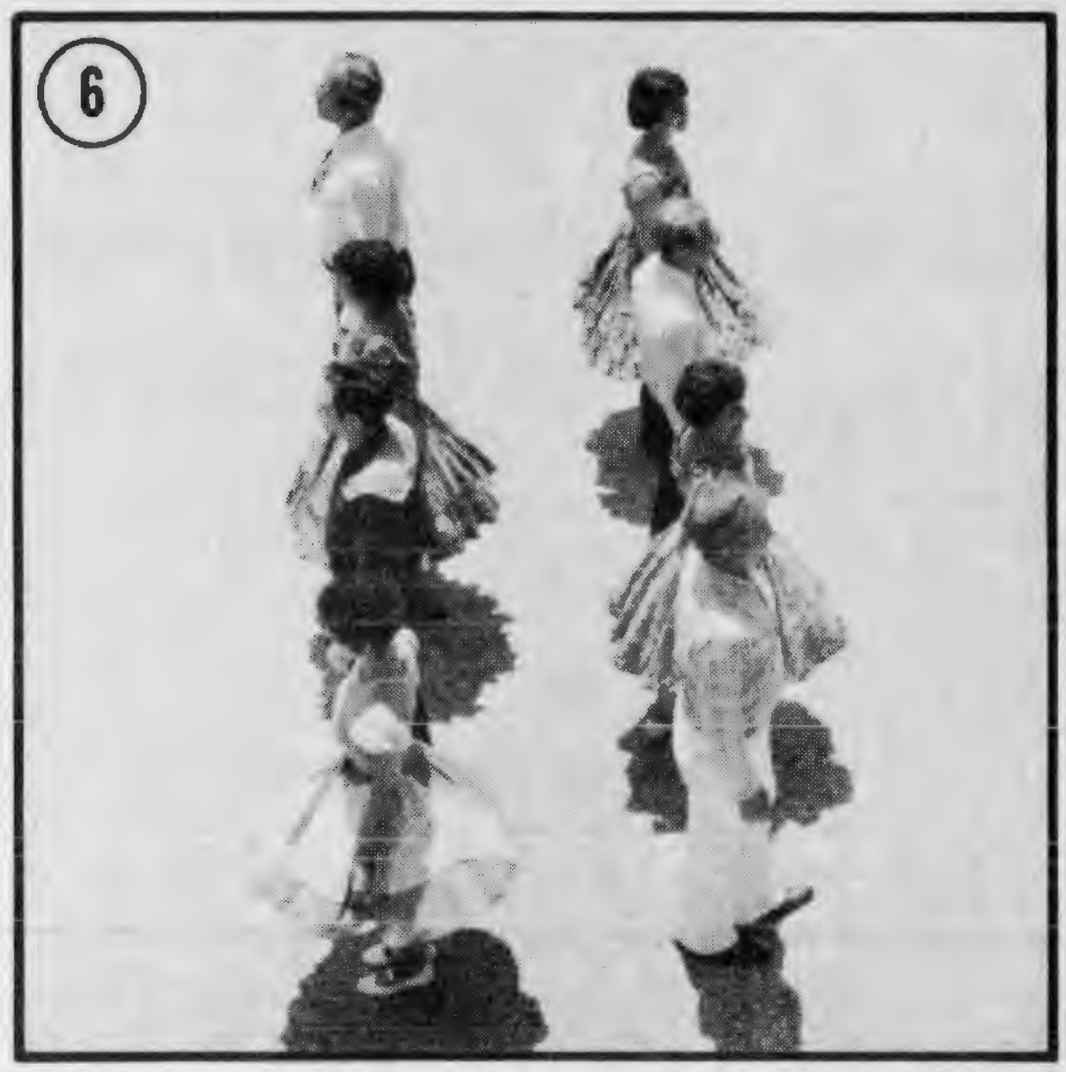
moved past each other (5) to end the action facing out (6) in two parallel lines, back to back.

The question posed to us by several callers, and one of the reasons we chose to discuss this movement, was "Why invent a special name in a case like this?" One caller said, he could call it directionally with no problem. It would go something like this:

All circulate one position
Quarter in
Give a right, pull by

The encyclopedias are filled with terms that sometimes boggle the mind. A careful study will show that a great number of the inventions that have any value are ones that can be called effectively with existing terms. So, the question arises, why not get off this terminology kick — the one element perhaps that tends to eliminate dancers quicker than anything else — and encourage callers to call descriptively as many combinations as they find compatible and interesting? You'll be surprised at what it will do for the activity!





ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

The Netherlands

We'd like to tell you something about the square, round and contra dance activity in the wonderful country of tulips and windmills. The first actual Dutch square dance club, Do Si Do, with a Dutch-tongued caller, Jac Fransen, started in October, 1970. Before that there was one American military base club, Holland Windmillers, founded in 1967 by T/Sgt. J. P. Jett. Soon other clubs were started, including the Tulip Twirlers of Haarlem, founded by Bob Campbell and Henk Spanenburg in 1971. After that several clubs arose and some of them have disappeared again. Besides the three clubs already named, we presently have the Afcent Towners, Bucket Squares (newest club formed in 1980), Cheeseheads, Dancing Owls, Dom Town Square Dancers, Rainbow Strollers and the Tree Hill Twirlers. A National Square and Round Dance Society was established in 1972 to protect the movement and to make the necessary material and information available. The activity is enjoyed by about 250 persons spread over the 10 clubs. That's less than .0002% of a whole country of 16 million persons. Two-thirds of these dancers have now joined the Society which is named, Nederlandse Square & Round Dance Vereniging. We invite you to visit our country, alone or in groups, at any time during the year. Many dancers from overseas found our doorsteps, ringed the phone or bumped into the Dutch dancers and felt they were welcome. Why not you? Contact address is NSRDV, c/o Jac and Yvonne Fransen, Brandtstraat 136, 2572 CJ 's-Gravenhage, The Netherlands.

– Jac Fransen

New Mexico

The 23rd Annual August Week-End Square and Round Dance is in the making. To be held at the Chaparral Convention Center in Ruidoso Downs, the Friday evening dance will feature Dick Parrish and Dale Hudson on squares with Carl and Jo Barnes on rounds. The Saturday and Sunday program will have Melton Luttrell and Beryl Main for squares with John and Wanda Winter handling the rounds. For further information contact George and Ruth Cooper, PO Box 1477, Ruidoso 88345.

Tennessee

Plans are underway for the State Convention, August 14-15, at the East Tennessee State University in Johnson City. There will be campus housing for those who desire it. Harold and Mary Everhart are Chairman and information may be obtained from them at PO Box 11, Johnson City 37601. The Convention promises "something for everyone."

– Pete and Betty Rawstron

Libya

The Cyrene Circlers have been in existence since 1978 and during that time about 120 square dancers have gone through the club. We are currently at a new low of 14. With two brooms, we have two squares. The attrition is due to people leaving Libya as their contracts terminate. Our new class, our fifth, has 32 members so we get pumped up with new blood every so often. At the same time we are spreading the gospel all over the world. We owe The American Square Dance Society a great debt for making available the teaching records of the basics and the instruction books. We have no caller and depend upon singing call records and other records such as the Premium Records. Incidentally some of our records come from unusual sources, Australia, for example. Square dancing has become a significant social activity here, particularly among the expatriats. Dancers are mainly English but with a healthy contingent of other nationalities. A few of us are American. The language is a major problem with those who do not have English as their first

language. Thanks again for making it all possible for us. – *Dick and Dorothy Davis*

Alabama

The 28th Azalea Trail Square and Round Dance Festival held in Mobile the latter part of March was most fortunate this year to have the Marriott Corporation film the entire Festival. The Marriott Corporation is interested in showing family participation activities in their theatres at their various Marriott Theme Parks around the United States. At present they are covering such events as square dancing, bowling, surfing, etc. PM Magazine also filmed a portion of the Festival. This television project will be released locally in Mobile and at a later date over national television. The square dancers in Mobile are fortunate and appreciate this chance to promote square dancing.

Louisiana

The Swinging Rebels of Lake Charles are hosting Joe E. Lewis to call for their Contraband Days' Dance on May 9th. Contraband Days is a ten-day annual festival of fun and frolic for the entire southwest area. Committees are also already at work for the Annual Square Dance Festival to be held October 3rd at the Lake Charles Civic Center. 17 couples, new graduates from the first of two annual beginners' classes, were recently welcomed into the club. – *Gene and Effie Zerger*

People's Republic of China

Last summer, my husband and I took a tour of Mainland China with a group from the United States-China Peoples' Friendship Association. As a caller, I took a couple of records with me in hopes that I might be given the opportunity to teach some square dancing there. Our first disappointment was when we found that regular schools were closed during the summer. The second was when we discovered that record players were practically non-existent. However in Shanghai we were taken to a place called "The Children's Palace," similar to our recreation centers. Children from nine to 16 come here during the summer to take courses in chorus, ballet, calligraphy, electronics, music, etc. It was here that I got my chance to teach a few minutes of square dancing. The class was one in ballet and although there were no boys in the class, two young men who were acting as guides volunteered to help so that one square could be formed. The only music available was a piano. With a great deal of clapping and hand motions, the piano teacher and I found a suitable polka piece for her to play on cue to my teaching. In the span of 15 minutes, the children learned to circle, promenade, separate, bow and swing and we went through the basic Solomon Levi figure. It was a thrilling experience for us and I hope we left a positive image of American square dancing with a small segment of the Chinese populace.

Gerri Somerton, Thousand Oaks, California

Colorado

Our club, the Monarch Mavericks, has found a new square dance hall. It is an honest-to-goodness barn, the Little River Barn. We have worked hard to fix and clean it up. First we sanded and refinished the floor. Then with the help of a fund-raiser dance, we bought insulation for the ceiling. Joe and Nancy Busch, who own the Barn, also own an adjoining restaurant and motel and they have worked to help the club in many ways. We



Gerri Somerton instructs Chinese children how to dance some simple square dance figures while a local guide translates her descriptions from English into Chinese.

enjoy a very good relationship with them. We are now dancing on the second and fourth Saturdays here in Salida. We have just celebrated our third anniversary and we are growing. Come dance with us.

– *Don and Arlyne Moler*

Indiana

Our club, Crawford County Travelers of Marengo, dances in cave country. As it is so warm here in Southern Indiana, we decided to dance in a cave. The evening we danced, it was 98° outside but inside a comfortable, cool 58°. We had 10 squares from both Indiana and Kentucky. It was great fun and everyone had such a good time, they want us to repeat it again this year. So we are planning a Cave Dance in July at Marengo Caves.

– *Virginia Anderson*

New Zealand

My listing as one of your Information Volunteers has proved a great help to square dancing in our area and to tourists coming into Rotorua. Over the past 12 months we have enjoyed Kenn Reid and his group of 106 dancers, Charlie Procter and his 38 dancers, Marv Lindner with 25 dancers and many, many individual dancers from the United States, Canada, England and Australia.

– *John Garmson*

12 of us traveled to New Zealand and Australia this past January and were greatly impressed with the friendliness and generous hospitality of the people. In Auckland, Vic and Dorothea Beckett and members of the Rounduets Club hosted a dance for us and on a second evening we had an informal workshop for local callers and cuers. In Christchurch we stayed in various square dancers' homes, several of whom had visited Indiana during a tour in 1978. These great people had planned tours, barbeques, tea with the mayor, picnics and a complete sightseeing trip of the South Island for our group. In Dunedin we danced with Alan Murphy and the Southern Cross Club and in Christchurch with caller, Bill and Daphne Buttolph, and cuer, Frank and Rae McKenzie. A highlight of the trip was tea at the sheep and cattle station of John and Connie Rayne of Sherwood Downs, where we danced on their lawn. Because they live in a rather isolated community and dance to records, we gifted them with the American

John Garmson hosts Kenn Reid and some of his touring square dancers in Rotorua, New Zealand, last year.





Callerlab members Ted and Betty Vaile, Peru, Indiana, and Reed and Ruth Moody, Indianapolis, surround hosts, Dorothea and Vic Beckett of Auckland, New Zealand, on a recent visit to New Zealand and Australia.

Square Dance Society 1981 Premium Records. We also briefly visited Sydney, Australia, and enjoyed dancing with caller, Ron Jones. We hope other dancers will visit these two countries and take along some extra square dance clothing and little things. Square and round dance records (new or used) are also needed. Supply there is limited and by the time they pay shipping and customs, the cost is high. Write to these people before you go as they want to know when you are coming so they can plan for your visit. Be assured you will have the time of your life. You will meet and dance with the friendliest and best people in our small, small world. Our visit is one we will never forget.

— *Ruth Moody*

California

The Central California Square Dancers Association and the Callers Association of Modesto Area are sponsoring the 15th Annual Cup of Gold Promenade, June 19-21, at the Sonora Fairgrounds in the heart of the Mother Lode country. Featured callers are Glenn Robison and Casey Parker on Friday night, Bob Van Antwerp on Saturday night and Mike Sikorsky on Sunday. Clark and Maxine Smith will be cueing the rounds and conducting workshops. Ample space at the Fairgrounds for trailer and camper parking. – *Marge and Joe Trask*

Florida

The 6th Annual Florida Sunshine Festival held in February drew the largest crowd in its history — over 2,000 dancers as well as more than 1,000 spectators. Noteworthy is the fact that all workshops and all review workshops and introductions to plateaus of dancing included no experimentals the entire weekend. The programming was based on the Callerlab levels and met with resounding success and appreciation by dancers who found a festival where they could dance what they learned.

–Jack Lasry

Massachusetts

The 1980 Distinguished Service Award for outstanding service to the square and round dance activity in Western Massachusetts was awarded on February 22nd to Bernard and Amelia Collins of Hadley. The Collins started dancing in 1961, were one of the founding couples of the Musical Squares Square Dance Club, have served for years as club officers, worked on the New England Convention, been delegates to the Eastern District Square and Round Dance Association, participated in various dance demonstrations for charitable organizations, assisted at beginners classes throughout the years and donated dozens of hand-crafted items for club decorations and door prizes. At the same gathering four meritorious service awards were also presented by the Western Massachusetts Cooperation Committee. Buddy Dow of Springfield received the caller's award; The Dancing Shadows Square Dance Club of South Hadley was presented the annual club award; Lindwood Beatty of Springfield was given the round dance award and Jean H. York of Blandford received the dancer's service award. CO-OP also presented a new dancer award to Robert and Beatrice Perrier of Holyoke and an Award for Public Service to American Legion Post #353 in Chicopee in recognition of the years they have been supportive and have provided their facilities to various clubs and square dance organizations.

– *Dick Wylie*

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1981

AS YOU KNOW, each month from the collection of new record releases our record reviewer picks four that are, in his estimation, "the pick-of-the-litter" — records that have received the top accolades. Consequently, the Workshop and the two-year yearbook that follow put the spotlight on dances and recording callers that make up these potential "hits." This month we salute these new releases.

YOUR MEMORY

By Marlin Hull, Mesa Arizona

Record: Chinook #045, Flip Instrumental with Marlin Hull

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
(or circle left 32 beats)
Your memory what was it doing in Miami
I thought I'd left it far behind me
But I was wrong 'cause it came along
Allemande left and weave the ring
Your memory your memory do sa do and
Promenade the set
Your memory your memory your memory
Don't know the word forget

FIGURE:

Heads lead to the right circle four
Slide out to a line move up and back
Right and left thru roll a half sashay
Curlique boys run to the right
Square thru three quarters round
The corner lady swing allemande left
Come back and promenade
Your memory your memory your memory
Don't know the word forget

ALTERNATE FIGURE

Four ladies chain three quarters
Round the ring you go turn that girl
Heads square thru and go four hands do sa do
Swing thru girls circulate boys trade
Turn thru allemande left
Come back promenade
Your memory your memory your memory
Don't know the word forget

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

OH LONESOME ME

By Ron Schneider, Largo, Florida

Record Dance Ranch #660, Flip Instrumental with Ron Schneider

OPENER, MIDDLE BREAK, ENDING

Four girls promenade go one time around
Come home box the gnat swing your man
Join hands circle eight left allemande
Weave the ring weave in and out until
You meet your own swing her round and
Promenade her home a love sick fool
That's blind and just can't see
Oh lonesome me

FIGURE:

Heads square thru go all the way you know
Meet the sides make a right hand star
Heads star left once around the ring
Same two curlique then scoot back boys run
Allemande left come back one swing that lady
Promenade I thought of everything from A to Z
Oh lonesome me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SHORT ROAD TO LOVE

By Nate Bliss, Tucson, Arizona

Record: Blue Star #2126, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Circle left baby oh baby why do you
Hurt me so you tease me then leave me
You're hot you're cold
Walk around your corner see saw own
Left allemande then weave around the ring
Why don't you come and cuddle next to me
Swing that girl promenade the ring cause
It's a short road to love
But you're taking me the long way around

FIGURE:

Head couples promenade all the way around
Side two square thru get four hands around
Four hands you do then right and left thru
Turn that girl and then you rollaway
Turn thru and then left allemande
Swing that girl promenade that land
Cause it's a short road to love
But you're taking me the long way around

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TRUCK DRIVING MAN

By Dean Rogers, Mineral Wells, Texas

Record: Lore #1193, Flip Instrumental with Dean Rogers

OPENER, MIDDLE BREAK, ENDING

Circle left
I stopped at a road house in Texas
Was a place called Hamburger Dan's
Walk around your corner see saw your own
Left allemande and weave the land
Pour me another cup of coffee
Do sa do then you promenade
I'll put a nickel in the juke box
And play that truck driving man

FIGURE:

Heads square thru four hands around you go
Find that corner girl and do sa do
Swing thru boys run right my friend
Couples circulate one notch wheel and deal
Veer to the left and ferris wheel
Square thru three hands swing corner girl
Promenade I'll put a nickel in the juke box
And play that truck driving man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Several callers have told us that they enjoy collections of calls created by a single choreographer. Here are two sets.

EIGHT FROM TED

by Ted Nation, San Diego California

Heads square thru, put centers in
Boys trade, cast off three quarters
(with new girl)
Centers right and left thru
Flutter wheel, ends run
Right and left thru, touch one quarter
Girls run
Right and left grand

BOX TECH ZERO

Swing thru, single hinge, extend
Boys face right, girls swing thru
Boys circulate one
Girls cast three quarters right
Wheel and deal, left allemande

Heads square thru, swing thru
Spin chain thru
Boys circulate one, recycle
Pass thru, trade by
Left allemande

OPENER

Heads star thru, double pass thru
Leaders divide
Centers partner trade and roll to face her
Everyone right and left grand

Heads lead right, circle to a line
Ladies on the end of the line
Chain diagonally across the set
Send them back Dixie style to a wave
Men in the middle arch and
Other ladies chain under the arch
Send em back Dixie style to a wave
Got an allemande thar, men back up
Slip the clutch, left allemande

OPENER

Four ladies chain three quarters
Heads promenade half way
Sides half sashay, heads pass thru
Everyone join hands and circle
One way or the other find your corner
Left allemande

Heads lead right, circle to a line
Square thru four hands
Outsides divide and curlique
While the other boys run
Everyone swing half by the right
To an alamo ring, swing half by the left
Single hinge, boys run
Boys circulate, promenade

Heads lead right, right and left thru
Veer left, couples circulate
Cast off three quarters, touch one quarter
Triple scoot back
Column circulate one
Ousides divide, star thru
Other four single hinge
Those ladies trade, recycle, zoom
Pass thru, left allemande

Creative choreography differs with each caller-artist. You've read one set — here's another.

TWELVE FROM JOEL

by Joel Kadish, San Jose, California

Heads lead right, circle to a line
Pass thru, wheel and deal
Outsides squeeze in to make a line
All touch one quarter, all circulate one
Boys only trade and roll
Girls only circulate
Boys only touch one quarter, girls trade
All eight circulate one
With a right, all trade and roll
Pass thru, U turn back
Star thru, centers square thru three quarters
Allemande left

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Heads pass thru, separate go round one
All eight touch one quarter
All circulate one, boys only trade and roll
Girls only circulate
Boys only touch one quarter
All eight circulate one
All trade and roll, all pass thru
U turn back, star thru
Centers pass thru, star thru
Right and left thru, slide thru, pass thru
Allemande left

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, touch one quarter
All circulate once, all trade and roll
Four boys do sa do to ocean wave
Girls touch one quarter
Four boys swing thru, cast off three quarters
(check column)
All eight circulate once, trade and roll
Star thru, centers in
Cast off three quarters
Star thru, centers pass thru
Swing thru, boys run, ferris wheel
Zoom, centers square thru three
Allemande left

Sides half sashay
Heads square thru, split sides go round one
Touch one quarter, all circulate once
Girls hinge, boys circulate
Girls swing thru, cast off three quarters
Boys trade, all circulate
Girls U turn back
Centers pass thru, star thru
Pass thru, wheel and deal
Centers square thru three quarters
Allemande left

Sides half sashay, heads square thru
Split the sides, round one, make a line
Touch one quarter, circulate once
Boys trade and spread apart
Girls walk and dodge, sqeeze in between boys
All tag the line, girls turn back, star thru
Ferris wheel, centers pass thru
Allemande left

Heads square thru, swing thru, boys trade
Spin the top, all pass thru
Centers U turn back, ends fold
Double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal
Square thru three quarters
Allemande left

Heads square thru, spin the top
All pass thru, tag the line, face out
Centers California twirl, ends fold
Centers pass thru, touch one quarter
Walk and dodge, tag the line, face out
Centers U turn back, ends fold
Double pass thru, centers in
Cast off three quarters, star thru
Pass thru, trade by
Allemande left

Heads star thru, pass thru
Do sa do to an ocean wave
Spin the top, all pass thru
Tag the line
Leads U turn back, pass thru
Centers pass thru, outsides U turn back
Do sa do to ocean wave, spin the top
All pass thru, tag the line, face right
Boys circulate, girls trade, ferris wheel
Centers pass thru, star thru
All cross trail, find corner
Allemande left

Heads square thru, sides half sashay
Same sex do sa do to ocean wave
Boys trade girls trade
Centers trade, spin the top
All pass thru, half tag the line
Swing thru, recycle
Square thru three hands, trade by
Allemande left

Sides pass thru, U turn back
Heads star thru, pass thru
Touch one quarter (same sex)
All eight circulate, boys trade
Girls trade, centers trade
Scoot back, walk and dodge
Wheel and deal, square thru three quarters
Allemande left

Head men take corner in middle and back
Star thru, split the outside two
Go round one, make a line
All pass thru, wheel and deal
Boys pass thru, star thru, ferris wheel
Centers pass thru, star thru
Cross trail thru
Allemande left

Heads lead right, make a line
Ends pass thru, come around behind that two
Star thru, centers box the gnat
Square thru four, same two cloverleaf
Centers right and left thru, pass thru
Slide thru, pass thru
Partner trade and roll
Go right and left grand

ROUND DANCES

CLOUD NINE — Old Timer 1902
Choreographers: Glenn and Rosie King
Comment: A busy and fun to do two-step. The music is light and gay sounding. Cues on one side of record.

INTRODUCTION

1-4 VARSOUVIANA **facing** LOD **opposite footwork Wait; Wait;**

PART A

1-4 **Two-Step,, Two-Step,; Heel, Toe, Heel, Toe; Two-Step,, Two-Step,; Heel, Toe, Heel, Toe;**
5-8 **Circle Away Two-Step,, Circle Away Two-Step,; Circle Together, 2 Pass L shoulders M on Outside, 3, 4; Circle Away Two-Step,, Circle Away Two-Step,; Circle Together, 2, 3, 4 to** VARSOUVIANA **facing** RLOD;
9-12 Repeat action meas 1-4 except facing RLOD M on outside:
13-16 Repeat action meas 5-8 except facing RLOD to end facing LOD in SEMI-CLOSED:

PART B

1-4 **Fwd, Close, Bk, Close; Fwd, 1/4 R Turn M face** WALL **in** CLOSED. **Side, Behind; Side, Front, Pivot, 2 end** SEMI-CLOSED **facing** RLOD; **Fwd Two-Step,, Fwd Two-Step,;**
5-8 Starting RLOD repeat action meas 1-4 Part B except to end in BUTTERFLY M face WALL:
9-12 **Vine, 2, 3, 4; Side, Touch, Side, Touch; Vine, 2, 3, 4; Side, Touch, Side, Touch end in** VARSOUVIANA **facing** LOD;

SEQUENCE: A — B — A — B — A Last time Part A meas 16 Circle together, 2, Point, —

ROULETTE — Hi-Hat 992
Choreographers: Lloyd and Mae Edwards
Comment: This two-step is busy though not difficult. Good big band music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd, Lock, Fwd, Lock; Rock Fwd, —, Recov, —; Bk, Close, Fwd, Lock; Walk, —, 1/4 R Turn M face** WALL **Lead hands joined, —;**
5-8 **Side, Close, XIF, —; Side, Close, XIF, —; Side, Behind, Side, Behind end** SEMI-CLOSED facing LOD; **Walk, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M facing WALL:

PART B

1-4 **Side, Behind, Side to** LEFT-OPEN **facing** RLOD. **—; Bk, Side, Thru to** BUTTERFLY **M face** WALL, **—; Rock Side, Recov, Thru, —; Rock Side, Recov, Thru, —;**
5-8 **Side, Close, Side, Close; (Basketball Turn) Rock Side, —, Recov, —; Rock Side, —, Recov ending** OPEN **facing** LOD. **—; Fwd, Close, Bk, Close;**
9-12 **Step Apart, —, Cross Point, —; Side, Close, XIF, —; Together, —, 2 to** CLOSED **M face** WALL. **—; Side, Close, XIF, —;**
13-16 **Side, Behind, Side, Thru end** SEMI-CLOSED; **Walk, —, 2 end M face** WALL **in** CLOSED. **—; Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **facing** LOD;

SEQUENCE: A — B — A — B — A plus Ending.
Ending:

1-4 Repeat action meas 13-16 Part A except to end in SEMI-CLOSED;
5-6 **(Twirl) Side, —, Close, —; Apart, —, Point, —,**

SWEET MEMORIES — Hi-Hat 992
Choreographer: Bea Adams
Comment: An enjoyable waltz to dance and the music is pleasant.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Side, Cross Thru, Recov; Side, Cross Thru, Recov;**

PART A

1-4 **(Twirl) Vine, 2, 3; Pickup to** CLOSED **M face** LOD. **2, 3; (L) Waltz Turn; (L) Waltz Turn end M face** WALL;
5-8 **Whisk, 2, 3; Thru, Side, Behind; Solo Roll** LOD. **2, 3; Pickup, 2, 3 end M face** LOD **in** CLOSED;
9-12 **Vine, 2, 3; Thru, Side/Turn, Point; (L Twirl) Fwd Waltz; Fwd, Point, —;**
13-16 **(Bk, Spin end BANJO) Bk Turn 1/4 L, Fwd, Fwd; M facing** LOD **in** BANJO **Waltz Fwd; Twinkle, 2, 3 to** SIDECAR **M face** RLOD: **Fwd, —, Touch;**

PART B

1-4 **Twisty Vine, 2, 3; Pivot, 2, 3 M facing** RLOD; **Twisty Vine, 2, 3; Pivot, 2, 3 end** SEMI-CLOSED **facing** LOD;
5-8 **Thru, Fwd/Close, Fwd; (Curved Feather) Thru, Side, Fwd end** MODIFIED BANJO **M face** RLOD; **Impetus, 2, 3 end** SEMI-CLOSED **facing** LOD; **Thru, 1/4 R**

Turn M face WALL **to** BUTTERFLY, **Close;**
9-12 **Waltz Away, 2, 3; Change Sides, 2, 3 end facing** RLOD; **Bwd Waltz; Change Sides, 2, 3 end** BUTTERFLY **M face** WALL;
13-16 **Side, Cross Thru, Recov; Side, Cross Thru, Recov; (Twirl) Vine, 2, 3; Thru, Face/Touch, —;**
SEQUENCE: A — B — A — B meas 1-12 plus Ending
Ending:
1-4 BUTTERFLY **Side, Cross Thru, Recov; Wrap, 2, 3; Slowly Step Apart; ———.**

MOONLIGHT AND YOU — Grenn 14293
Choreographers: Gordon and Thelma Meisel
Comment: Nice waltz routine with left face turning waltzes. Pleasant music to old tune "A Kiss In The Dark."

INTRODUCTION
1-4 CLOSED **M face** LOD **Wait; Wait; Dip Bk, —, —; Recov, Step, Step;**

PART A
1-4 **Fwd Waltz; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn end M face** LOD;
5-8 Repeat action meas 1-4 Part A except to end M facing DIAGONAL LOD & WALL:
9-12 **Twisty Vine, 2, 3; 4, 5, 6; Dip Bk, —, —; Recov to** BANJO, **Touch, —;**
13-16 **Banjo Wheel, 2, 3 face** RLOD; **Wheel, 2, 3 face** LOD; **Dip Bk, —, —; (Twirl) Fwd, 2, 3;**

PART B
1-4 **(L) Waltz Turn; (L) Waltz Turn face** COH **in** SEMI-CLOSED; **Fwd Waltz; Thru, Side, Close end facing** WALL **in** REV SEMI-CLOSED;
5-8 **Fwd Waltz; (Twirl) Fwd Waltz; Fwd, Swing, —; Bk, Side, Close end** SEMI-CLOSED **facing** LOD;
9-12 **Fwd, Swing, —; Fwd, Swing, —; Fwd Waltz; Fwd Waltz;**
13-16 **Roll LOD, 2, 3 end** BUTTERFLY **M face** WALL; **Thru, Side, Close; (Twirl) Vine, 2, 3; Pickup to** CLOSED, **2, 3;**
SEQUENCE: A — B — A — B **Dip Bk, —, —; (Twirl) Fwd, 2, 3; Apart Ack.**

HARDTACK — Grenn 14293
Choreographers: Jack and Iona Kern
Comment: A peppy two-step routine to an equally peppy tune.

INTRODUCTION
1-4 BUTTERFLY **M face** WALL **Wait; Wait; (Twirl) Side, —, XIB, —; Walk, —, 2** OPEN **facing** LOD, **—;**

PART A
1-4 **Fwd Two-Step; Fwd Two-Step; Lunge, —, Recov face** RLOD, **—; Hip Bump, —, Bump, —;**
5-8 **Fwd, Close, Bk, —, Bk, Side, Thru face** LOD **in** OPEN, **—; Fwd/Turn Bk to Bk, —, Close, —; Bump, —, Bump, —;**
9-12 **Circle Away Two-Step; Together Two-Step end** BUTTERFLY **M face** WALL; **Side, Close, Side, —; Flare Behind, Side, Thru, —;**
13-16 CLOSED **Turn Two-Step; Turn Two-Step; (Twirl) Vine, —, 2, —; Walk, —, 2, —;**

PART B
1-4 BUTTERFLY **M face** WALL **Side, —, Behind, —; Side, Close, Turn to Bk to Bk, —; Side, —, Behind, —; Side, Close, Turn to** OPEN **facing** LOD, **—;**
5-8 **Vine Apart, —, 2, —; Side, Close, Turn M facing** COH, **—; Lunge/Turn M face** WALL, **—, Recov, —; Together Two-Step;**
9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B except to end in OPEN facing LOD;
SEQUENCE: A — B — A — B plus Ending.
Ending:
1-4 OPEN **Fwd Two-Step; Fwd Two-Step end** BUTTERFLY **M face** WALL; **(Twirl) Vine, —, 2, —; Apart, —, Point, —.**

FROM THE '81 PREMIUM RECORDS

We've had continued requests to print some of the calls that appear on these yearly LPs. Here are four tracks.

BASICS

by Clint McLean, Meriden, Connecticut

Bow to partner, corner salute
Circle to the left, left allemande
Like an allemande thar, make a star
Shoot the star, right and left
To the second girl, make an allemande thar
Shoot the star, full turn, promenade
Don't slow down, head pair wheel around
Star thru, dive thru
Square thru three quarters, allemande left
Right and left grand, promenade

First and third right and left thru
Square thru four hands
Sides face, grand square
Heads separate, around one
Cross trail thru, find the corner
Left allemande, come back one
Swing and whirl

Sides go forward and back
Square thru four, heads face
Grand square
Sides separate around one
Into the middle, pass thru
Heads reverse, sides separate, 'round one
Into the middle, square thru three hands
Allemande left, grand right and left
Promenade

Four ladies chain about three quarters
Heads promenade three quarters
Sides square thru three quarters
Circle four three quarters
Square thru three quarters
Everybody do a U turn back
Allemande the corner, right and left grand
Promenade
Bow to the corner, partners all

EXTENDED BASICS

by Ray Orme, Northridge, California

Bow to the partners, corners all
Join the hands, circle left, allemande left
Allemande thar, shoot the star
Right and left, do paso, partner left
Corner by the right, partner left
Make an allemande thar, shoot the star
Right and left grand, promenade
Don't slow down
One and three wheel around
Right and left thru, roll away half sashay
Box the gnat, right and left thru
Pass thru, on to the next
Right and left thru
Roll away with a half sashay
Box the gnat, right and left thru
Cross trail thru, allemande left
Right and left grand
Promenade

Four ladies chain across
One and three walk up to the middle
Right and left thru, cross trail
Go round just one
Come into the middle, box the gnat
Right and left thru, pass thru
Half square thru, bend the line
Star thru, right and left thru
Dive thru, square thru three quarters
Pass to the center, square thru three
Allemande left, right and left grand
Promenade

Two and four walk up to the middle
Half square thru, swing thru outside two
Boys run around the girls, wheel and deal
Dive thru, pass thru, swing thru
Boys run around the girls, wheel and deal
Dive thru, pass thru, split those two
Go around one, make a line, turn thru
Two lines of four back to back
Wheel and deal, double pass thru
First couple left, next one right
Square thru four hands
Give a right to the partner, pull her by
Left allemande, right and left grand
Promenade

One and three go right and left thru
Roll away with half sashay, star thru
Do sa do, make an ocean wave
Boys circulate, girls trade
Swing thru, spin the top
Pass thru, wheel and deal
Centers go right and left thru
Pass thru, square thru, three hands
Allemande left, right and left grand
Promenade, don't slow down
One and three wheel around, pass thru
Wheel and deal, double pass thru
Lead couple California twirl, dive thru
Centers do sa do, spin the top
Box the gnat in front of you
Square thru four hands
Swing thru outside two
Boys run around the girls
Couples circulate, move up
Wheel and deal, star thru, pass thru
Make a U turn back to the corner
Allemande your left hand
Right and left grand
Promenade
Bow to the partner, corners all

MAINSTREAM

Dan Hanhurst, Wappingers Falls, New York

Bow to the partner, corners all
Join hands, circle to the left
Allemande left, allemande thar
Shoot the star, go all the way around
Give a right to the corner, pull by
Left allemande, right and left grand
Promenade

Head two pair move to the middle and back
Right and left thru, cross trail thru
Separate, go around one, line of four
Up to the middle and back
Right and left thru, pass thru
Wheel and deal
Those in the middle do a do sa do
Ocean wave, swing thru, double pass thru
Leads turn back, star thru
Right and left thru,
Roll away with a half sashay
Touch one quarter, men run around the girl

Square thru, go three quarters
Left allemande, grand right and left
Promenade

Side two pair move to the middle and back
Lead to the right, circle up four
Break out, two lines
Up to the middle and back
Pass thru, wheel and deal
Double pass thru, just the men zoom
Put the centers in, cast off
Go three quarters, star thru
Those in the middle right and left thru
Just the girls zoom, double pass thru
First couple go left, next two right
Square thru four
Those in the middle half square thru
Everybody do a U turn back
Right and left grand
Promenade, don't stop
Head pair wheel on around, square thru
Count to three, bend the line
Star thru, do sa do, ocean wave
Fan the top, girls three quarters
Men move up, girls trade
Center men trade
Everybody do a right and left thru
Pass thru, wheel and deal
Everybody will zoom
Centers square thru three quarters
Allemande the corner, promenade

Side two move to the middle and back
Sides pass the ocean, ping pong circulate
In the middle swing thru, spin the top
Straight ahead step thru
You cloverleaf, while the others swing thru
Everybody extend, swing thru, scoot back
Run, right and left thru
Pass the ocean, ladies trade
Swing thru, right and left grand
Promenade
Bow to the partner
And to the corner

PLUS I AND II

by Art Springer, Tampa, Florida

Bow to the partner and the corner
Allemande left
All eight spin the top, spin it again
Turn thru, left allemande, promenade
Don't stop, don't slow down
Heads wheel around, pass thru,
Chase right, boy run around that girl
Right and left thru, up to the middle and back
Pass thru, wheel and deal, swing thru
Turn thru, split the outside two
Around one, make a line
Eight to middle and back
Curlique, all eight circulate one spot
Trade and roll, right and left thru
Pass thru, wheel and deal, swing thru
Turn thru, left allemande
Grand right and left, promenade

Side couples curly cross
Swing thru the outside two, scoot back
Boy run around the girl, up to middle and back
Pass thru, wheel and deal
Center four pass thru, touch one quarter
Follow your neighbor and spread
Explode and a right and left thru
Pass thru, wheel and deal
Center four pass thru, star thru
Eight up to the middle and back
Pass thru, wheel and deal
Spread to a line, pass thru
Wheel and deal, four girls swing thru
Turn thru, back to the boy and star thru
As couples circulate, bend the line
Pass thru, chase right
Boy run around that girl, pass thru
Wheel and deal, zoom, Dixie grand
Allemande left, promenade

One and three right and left thru
Roll that girl a half sashay
Curly cross, girls pull by
Swing thru the outside pair
Boy run around that girl
Bend it, move up to the middle and back
Pass thru, wheel and deal
Centers pass thru, touch one quarter
Follow your neighbor and spread
Girls run around the boys
Boys hinge, diamond circulate
Flip your diamond, scoot back
Explode the wave, wheel and deal
Double pass thru
Lead couple do a partner trade
Swing thru, boys run around that girl, bend it
Up to the middle and back, pass thru
Chase right, single hinge, girls trade
Right and left thru, pass thru
Trade by, box the gnat
Right and left grand, promenade

Side couples pass the ocean, swing thru
Boys run around the girl, crossfire
Walk and dodge, swing thru
Spin the top, pass thru, chase right
Boy run around that girl, pass thru
Wheel and deal, double pass thru
Lead couple partner trade, star thru
Pass thru, wheel and deal, zoom
Square thru, three quarters
Left allemande, promenade
Bow to the partner, corners all

AMMUNITION

Side ladies chain
Side men and the corner girl
Go up to the middle and back
Star right back by the left, pass your partner
Take the next person, star promenade
Boy with a boy and girl with a girl
Back out a full turn and circle eight
Four men forward and back
Four men pass thru around one
Stand behind the girls
Ladies chain across
Now chain them down the line
Cross trail thru, skip one corner
Left allemande

Head men and corner girl
Go forward up and back
Star by the right go once around
Back by the left, pick up partner
Outside four roll back one
Two boys together, two girls together
Outside girls roll back to a line of six
Lone girls roll back to a line of eight
Back out and form two lines
Ends star thru, same two ladies chain
Same two square thru four hands around
Box the gnat, box it back
Pull by, left allemande

Heads right and left thru
Head men and the corner girl
Go forward up and back
Star thru, split two around one
Line up four, square thru four hands
Outsides U turn back
Insides box the gnat box it back
Right and left thru will a full turn
Pass thru, outsides California twirl
In the middle right and left thru
Pass thru, star thru, right and left thru
Left square thru, four hands
Left allemande

Head men and corner girl
Forward and back, star thru
Circle four once and a little more
Two ladies break to lines of four
The two ladies that can rollaway
Go forward and back
Pass thru, centers arch ends turn in
Right and left thru, pass thru
Two ladies chain and rollaway, U turn back
Left allemande

Side ladies chain
Heads square thru, four hands
Do sa do the outside two
Star thru, right and left thru
Rollaway with a half sashay
Half square thru
Outsides U turn back, centers star thru
Separate 'round one to lines of four
Go forward up and back with you
Pass thru, bend the line
Centers only cross trail thru
Around one down the middle
Star right to the corner
Left allemande

Heads star thru, pass thru
Right and left thru, dive thru
Pass thru, split two
'Round one down the middle
Right and left thru, cross trail thru
Left allemande

SINGING CALL ADAPTATION

MENTAL JOURNEY

Adapted by Ken Kernen, Phoenix, Arizona
Record: Windsor 4906
OPENER, MIDDLE BREAK, CLOSER
Allemande your corner, turn partner by the right
All four men star by the left go once — —
Back to the same little partner, turn her by the right
Four ladies star by the left go 'round tonight
Turn your partner by the right and go left allemande
Do sa do your own and promenade
Don't be alarmed, I mean you no harm
I'm just walking with the memories of my mind
FIGURE
Head (side) **two ladies chain go straight across the ring**
Side (head) **two couples do the right and left thru**
All four couples roll a half sashay and when you do
Heads (sides) **lead to the right, now circle four**
Head (side) **men break and make a line go forward up and back**
Star thru, swing your corner, promenade
Don't be alarmed, I mean you no harm
I'm just walking with the memories of my mind
TAG
I'm just walking with the memories of my mind
Bow to partner, that's all
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Closer.

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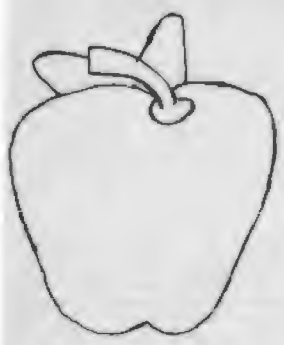
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CALLER of the MONTH

Guy Poland – Dallas, Texas

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Guy has been a member of Callerlab since 1975. He was President of the North Texas Callers Association for two consecutive years and was instrumental in starting the Callers Cavalcade, Callers Seminar and the NTCA Callers Newsletter of which he served the first two years as editor.

In 1976 the Texas State Callers Association was formed with Jon Jones as president. Guy has served as secretary, vice president and in 1979 as president of this association. To round out a busy career in square dancing Guy has recorded for C.O. Guest's Longhorn Label

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and is on the program of many local and state festivals.

Guy is president of the Gylan Corporaton, a building servicing company. He was also instrumental in establishing the first Dallas Association of Building Service Contractors and served as its first president. Guy and Joan have two children, daughter, Candy, an elementary school teacher, and son, Ricky, who is in high school. The Polands hope to be involved in square dancing for years to come.

LETTERS, *continued from page 3*

the caller's job should be. The strange thing to the observer is that so many callers apparently do not see what they have been doing to the activity.

Delbert W. Downs
Belcher, Louisiana

Dear Editor:

Gene Trimmer's comments (December Letters) were well-documented and I congratulate him. I certainly did not intend to present myself as an authority on arkie dancing. What prompted me to write was the number of letters over the years which said, "I don't like arkie dancing. Why do callers continue to use it? I don't like to be courtesy turned by another man." As a caller and dancer who enjoys arkie, my point is that to put four men into the center for a right and left thru followed by a ladies chain is not in itself an arkie presentation but rather an unfortunate choice of APD (witness the many letters). I do not like to see arkie take the black eye because I concur with Gene that proper arkie, used in moderation, is useful in developing APD concepts. Incidentally as I read the definitions quoted by Gene, I believe they could

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be used equally to define APD. Is it not the use of an arkie allemande or an arkie grand which sets arkie apart from APD? Are there any experts out there who can help?

Bob Cathcart
Ottawa, Ontario, Canada

Dear Editor:

I have been square dancing for only 12 months and have been dancing Mainstream for six months. I learned rather rapidly but now have come to a stop because we have no Plus I groups near us. Because of this I have started to learn to call. The caller of our club has been tutoring me but the Callers Association of Western Australia states that all callers must be over the age of 18 and I am only 17. By the time I become 18, hopefully I will have learned to call an "acceptable" level. The callers near us have been real helpful. They have loaned me records, taught me how to call a hoedown and shown me how to sing properly. If these callers hadn't helped me, I probably would have found it too difficult and lost interest. I owe them a lot and thank them all. I am pleased at the way that all members of the Square Dancing Association rush to the aid of fellow members in need.

Paul McCutcheon
Huntingdale, Perth,
Western Australia

Dear Editor:

I started modern type square dancing in 1964 after being away from it for 30-odd years. It was a shock to see what happened in those years. We used to talk to our partner and smile. What you have now is a caller whom you have to listen to with a stern face so as to know what he is trying to have you do. I've danced four times a week; now I'm lucky to

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dance once or twice a week; would prefer only once-every-other week at Mainstream with some Plus 1 or 2. I have found senior citizen ballroom dancing at 75¢ to $1.50 per person, where square dancing is $2.00 per person. I can smile and talk to my partner. I've changed to this kind of dancing and find not many dropouts here.

Clemens Shembab
Lake Alfred, Florida

Dear Editor:

Being active members of a square dance club, we can see both points of view about being a club member or an independent. We enjoy the friends and the social life of our club, but also enjoy ourselves when we attend a dance at another club where we have no responsibilities and can just enjoy an evening of dancing. We must remember — there would be fewer places to dance if everyone would be "drifters." Thank goodness most square dancers are not "drifters" in our area.

Mrs. Carl Willis
Pittsburgh, Pennsylvania

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Dear Editor:

We depend upon your magazine to guide us in selecting records, which we order by mail, sight unseen. A significant number of these records are nearly impossible to dance to because the music is too loud to understand the calls. Surely these records are edited when they are made and if the calls are unintelligible at that time, surely the record can be recut with a different balance. We would appreciate it if you covered this aspect of the record in your Record Review. We do appreciate the music by orchestra as a relief from the standard oom pa — oom pa.

Dick and Dorothy Davis
Benghazi, Libya

We'll pass your comments along. — Editor

Dear Editor:

This past year we celebrated our 25th wedding anniversary with a square dance. Our club caller, Dick Moats, and our friends, Bud and Louise Rogers who cue rounds, assisted with the program. Fellow club members of the Centennial Squares helped with the dance from 6:00 to 9:00 pm. We presented it with free admission and we spent the time to great entertainment instead of the usual sitting around and talking. To the 79 couples who attended, we say thanks in a great big way and we highly recommend it for all couples thinking of a way to celebrate this happy event.

Neta and Benny Matthey
Clarksburg, West Virginia

Dear Editor:

As a relative newcomer into square dancing, I have much enjoyed studying your three Handbooks on the square dance movements.

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TOP

TOP 25357 **"SEATTLE"** flip square by Brian Hotchkies

May I suggest next time you publish that you put all photos in color? It's difficult to follow the black and white photos and to readily distinguish the individuals.

John Bennett
Colorado Springs, Colorado

We appreciate your comments. If we were to use color throughout it would more than double the price of the Handbooks. We are aware of the need of some better identification in the black and white photos and perhaps we can work this out before our next shooting session. — Editor

Dear Editor:

It seems now the singing calls all have harmony on the instrumental side. I don't mind harmony on one side, but when I buy a record that is supposed to be the instrumental side, I don't want anyone else to help me. We do duets and have done them for over 25 years, and we don't need the third or fourth person. We are going back to our old records that are purely instrumental and putting new figures to them. Recently a record came out with the "A" side a hoedown, and the "B" side a singing



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call without harmony. I certainly hope that this is not the start of a trend for the record companies. Please give us callers singing calls without harmony.

Bob and Zella Lewis Racine, Wisconsin

Dear Editor:

We have all copies of SQUARE DANCING (formerly Sets in Order) with the exception of March, 1955. If anyone has this copy and no longer wants it, please contact us.

Don and Pauline Cade 200 So. Hathaway St.
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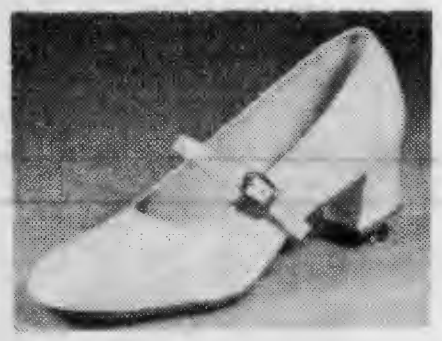
Dear Editor:

I am the chairman of this year's Silver State Square Dance Festival and I am hoping to make it the biggest and best yet. Several times, dancers in our area have said we should bill our festival as "The largest attendance of any square and round dance festival in the United States under one roof" (meaning one building, with the exception of the National Convention). Last year we had an attendance of 6,812. Back in 1974, we had over 8,000 in attendance. Do you have any information re-

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How about it? Can anyone top the Reno Festival attendance? — Editor

Dear Editor:

This is my way of saying thank you to the myriads of callers who wrote in response to my advertisement in the February issue of SQUARE DANCING . . . for the "Do It Yourself" Manual. I intend to answer each and every letter. Most of them were surprised that I was active in the square dance world and to find out where I was.

Les Gotcher
729 Angus Valley Dr.
Zephyrhills, Florida 33599

We always welcome hearing from our readers. Send your contributions to: Editor, Square Dancing Magazine, 462 N. Robertson Blvd., Los Angeles, CA 90048


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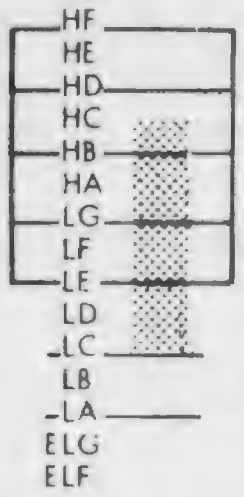


SINGING CALLS

GAL FROM TENNESSEE — Old Timer 1005
Key: A Tempo: 132 Range: HC Sharp
Caller: Dave Roe LA
Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — meet own and swing — promenade (Figure) Heads promenade halfway — lead right circle to line — head men break make a line — up and back — pass thru — wheel and deal — double pass thru — first two left — next right — cross trail thru — swing corner — promenade.
Comment: An old tune that was popular many years ago. It has a nice melody line that most callers can use. The choreography movement has been used extensively many times but if the dancers enjoy who should complain. This release is by far the best of the Old Timer

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

records submitted this month. As stated, improvement is being shown in Old Timer.
Rating: ☆☆☆

ON THE ROAD AGAIN — Erin 101
Key: E Flat Tempo: 116 Range: HE Flat
Caller: Jack McComb LB Flat
Synopsis: (Open & End) Circle left — left allemande — do sa do own — left allemande — weave ring — swing own — promenade her home (Middle break) Sides face grand square — left allemande — swing own — promenade her (Figure) Heads square thru four hands — swing thru — spin the top — boys move up and right and left thru — pass the ocean — girls trade — recycle — swing corner — promenade her.
Comment: Welcome to the Erin recording company to the field of square dancing. This recording seems very slow for average dancers. The music is well played and calling very clear with an average figure. This happens to be the second release of this tune this month which may reduce sales on their initial try. The green cue sheet and green and white label tie in with the company's name. Rating: ☆☆☆

IN THE MOONLIGHT — Old Timer 1104
Key: D Flat Tempo: 128 Range: HB Flat
Caller: Smokey Snook LC
Synopsis: (Break) Join hands circle left — reverse single file — four ladies backtrack — partner box the gnat — wrong way grand — meet partner pull by — left allemande — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — make right hand star — heads star left once and a half — swing corner — allemande left new corner — come back promenade.

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Comment: The music was adequate using a lot of guitar accompaniment. The calling by Smokey was very adequate though at times the dancers had difficulty hearing his voice over the music. Rating: ☆☆☆

TRUCK DRIVING MAN — Lore 1193
Key: F Sharp **Tempo: 130**
Range: HD Sharp
Caller: Dean Rogers **LC Sharp**
Synopsis: Complete call printed in Workshop.
Comment: A nice release with an exceptionally good beat and good words. This tune has been recorded other times but this is one of the better ones. The calling is very well done by Dean and the figure is like many with nothing outstanding yet very adequate.
Rating: ☆☆☆☆

ON THE ROAD AGAIN — D & R 155
Key: C **Tempo: 132** **Range: HC**
Caller: Nelson Watkins **LG**
Synopsis: (Break) Circle left — reverse single file — four ladies backtrack — turn thru — left allemande — do sa do — promenade (Figure) Heads promenade three quarters — sides square thru three quarters — do sa do — swing thru — turn thru — left allemande — do

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sa do — swing corner — promenade.
Comment: One of two releases this month of this tune. A recent western recording makes it popular. Well played and a relaxed job by Nelson. Very easy figure that can be danced at the basic level. Dancers seemed to enjoy the tune and dance. Rating: ☆☆☆

THAT'S ALL THAT MATTERS TO ME — Red Boot 262
Key: B Tempo: 132 Range: HB
Caller: Don Williamson LB
Synopsis: (Break) Circle left — walk around corner — see saw own — boys star right — corner left allemande — swing — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — do sa do — swing thru — turn thru — left allemande — walk by own — swing next — promenade.
Comment: A very good instrumental with a piano man who has a tremendous touch. The tune is not too difficult and has a nice melody line. Callers may want to try execution to see if melody is a problem but is doubtful by this reviewer. Music is well played and the dance movement is acceptable to dancers with no difficult moves. Rating: ☆☆☆☆

WHEN YOU'RE UGLY LIKE ME — Chinook 046
Key: A Tempo: 128 Range: HC Sharp
Caller: Daryl Clendenin LA
Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (1st Figure) Heads square thru four heads — corner do sa do — swing thru — boys run — ferris wheel — centers pass thru — square thru four hands — swing corner — promenade (2nd Figure) Heads promenade halfway — star thru — pass thru — swing thru — boys run — tag the line — face right — boys cross run — bend the line — right and left thru full turn and one quarter more — promenade.

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Comment: A rock feeling type of musical accompaniment with interesting words. The tag the line face right and cross run, then bend the line seemed like a very comfortable movement. Clear calling by Daryl. An overall average release and interesting also.

Rating: ☆☆☆

MEND YOUR BROKEN HEART — Old Timer 1002
Key: C **Tempo: 132** **Range: HC**
Caller: Dave Roe **LG**
Synopsis: (Break) Allemande left corner — swing at home — gents star by left — do sa do — corner slide thru — join hands circle left — rollaway — right and left grand — promenade (Figure) Head two couples rollaway — curlique — same boys run right — all double pass thru — peel off — bend the line — move up and back — slide thru -- center four right and left thru — square thru three hands — swing corner — allemande left new corner — promenade.

Comment: A novelty tune in some respects as the caller seems to over dub his original calling to offer two voices. The melody line seems very nice and an improvement in Old Timer music is beginning to show. The peel off move


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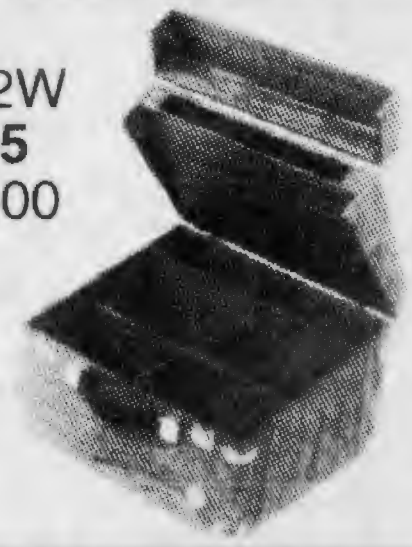
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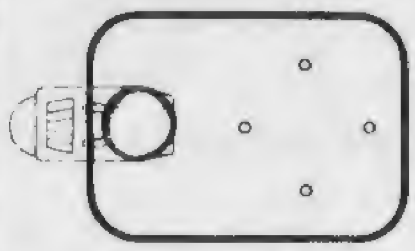
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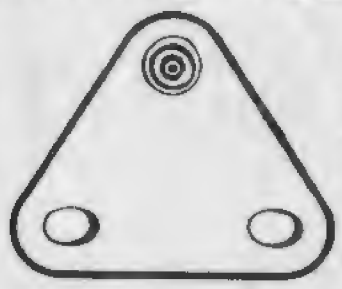
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was a little different for the dancers. This reviewer would classify this release as average. Rating: ☆☆☆

CANADIAN PACIFIC — Top 25355
Key: F Tempo: 128 Range: HD
Caller: Tommy Cavanagh LB Flat
Synopsis: (Break) Four ladies chain — chain back — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples lead right circle — break to a line — up and back — pass thru — wheel and deal — centers pass thru — touch a quarter — walk and dodge — partner tag — swing corner — allemande left — promenade.
Comment: A tune that some may recognize. The music is well played by the Top organization. The dance figure is easy to execute with the use of partner tag that is not exercised too often in singing call movements. Tommy is clearly understood and the English accent is not too pronounced. Rating: ☆☆☆

SHORT ROAD TO LOVE — Blue Star 2126
Key: A Flat Tempo: 130 Range: HE Flat
Caller: Nate Bliss LE Flat
Synopsis: Complete call printed in Workshop.



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Comment: A real rhythmic dance that gets the dancers moving to the beat. The choreography is basic and all dancers as well as the callers can handle this. The Blue Star music is good. This release should be popular.
Rating: ☆☆☆☆

SAN ANTONIO ROSE — Red Boot 263
Key: G Tempo: 132 Range: HD
Caller: Don Williamson LA
Synopsis: (Break) Circle left — left allemande — partner box the gnat — four ladies promenade — turn partner by right — left allemande corner — promenade (Figure) Heads lead right — circle to a line — up and back — curlique — coordinate — bend the line — right and left thru — pass thru — bend the line — right and left thru — slide thru — swing corner — promenade (Alternate Figure Mainstream) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel — slide thru — swing corner — promenade.
Comment: What a nice feeling to hear the old Bob Wills' tune. Certainly not a new recording in square dance circles but one that is remembered by many. The figure is very standard and very danceable. The music is good



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and well played as usual by Red Boot.
Rating: ☆☆☆☆

CHIME BELLS — D & R 156
Key: D Tempo: 128 Range: HB
Caller: Nelson Watkins LA
Synopsis: (Break) Circle left — men star right — left allemande — weave ring (Figure) Heads square thru four hands — make right hand star — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.
Comment: A great tune for those callers who can yodel and Nelson surprised this reviewer with his yodeling ability. The tune could become monotonous if the yodeling is not used. Tune is not new but many callers will use it. A basic figure that any dancer should be able to do.
Rating: ☆☆☆

EVERYONE NEEDS SOMEONE TO LOVE — Thunderbird 213
Key: B Flat Tempo: 132 Range: HB Flat
Caller: Lonnie Sesher LB Flat
Synopsis: (Break) Sides face grand square — circle left — left allemande — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — touch a quarter — walk and dodge — partner trade — right and

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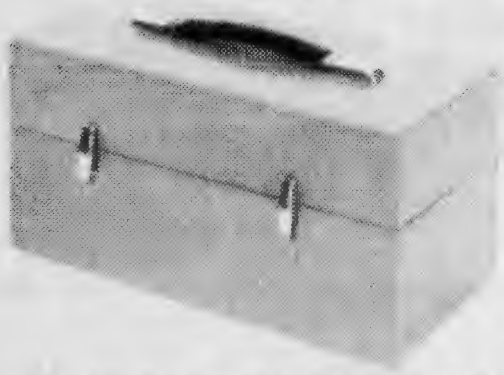
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left thru — flutter wheel — slide thru — swing — promenade.

Comment: Good Thunderbird music with a nice feeling and a tune that can be handled by most callers. The meat of the dance is nothing unusual but very average and overdone using a walk and dodge and partner trade. The calling by Lonnie seemed relaxed and well done. Rating: ☆☆☆

DIM THE LIGHTS — Coyote 102
Key: C Tempo: 132 Range: HD
Caller: Buddy Allison LB

Synopsis: (Intro & End) Four ladies chain three quarters — rollaway — circle left — allemande left — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — sides right and left thru — curlique — boys run right — do sa do — eight chain four — swing corner — promenade.

Comment: The music is well accepted as usual with Johnny Gimble at the helm. The figure is not outstanding but adequate for Mainstream dancing. Not one of the best releases by Coyote but the job of calling was above average. Rating: ☆☆☆

SORTA WONDERING — Old Timer 1601
Key: F Tempo: 130 Range: HC
Caller: Shannon Duck LB

Synopsis: (Break) Allemande left — do sa do — men star left — curlique — boys run right — allemande left — weave ring — swing — promenade — swing (Figure) Head two rollaway — sides square thru four hands — swing thru outside two — boys run right — pass thru — wheel and deal — double pass thru — lead two couples do a partner trade — swing corner — allemande left new corner — promenade.

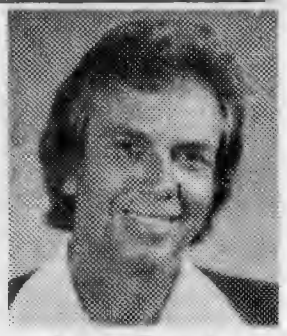
Comment: A rather different tune which has a ring of familiarity to many dancers. Some



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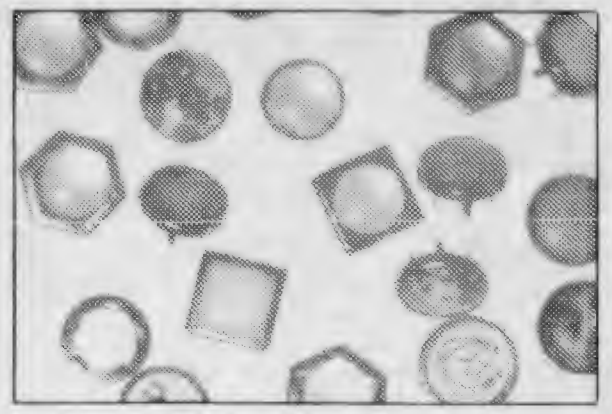
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places seemed like musicians and caller were not in agreement on the melody line though not enough to detract from dancers' enjoyment. Music is average as well as figure.
Rating: ☆☆☆

OH LONESOME ME — Dance Ranch 660
Key: C Tempo: 132 Range: HD
Caller: Ron Schneider LD
Synopsis: Complete call printed in Workshop.
Comment: A tune that was due for a revival. Many dancers and callers will remember its initial release with the late Bill Castner. When dancers start singing with the tune it means enjoyment for them. The figure is very adequate and the calling is well done by Ron. Music is also good. Rating: ☆☆☆☆

LOVIN' UP A STORM — Red Boot 264
Key: F Tempo: 130 Range: HF
Caller: Mike Hoose LC
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — star thru — pass thru — partner trade — reverse the flutter — dixie style make ocean wave — trade the

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wave — boys run right — promenade home.
Comment: A western type feeling on this tune with a nice figure utilizing a reverse the flutter and trade the wave. The execution of movement by dancers was well received. The tune and accompaniment were above average.
Rating: ☆☆☆

YOUR MEMORY — Chinook 045
Key: B Tempo: 130 Range: HC Sharp LB
Caller: Marlin Hull
Synopsis: Complete call printed in Workshop.
Comment: A good tune that is well called by Marlin with a figure that is very nicely executed. The first time this reviewer has heard the "slide out to a line" in any of the reviews. The music is well played and an overall very good release.
Rating: ☆☆☆☆

MICKEY MOUSE — Bee Sharp 114
Key: G Tempo: 130 Range: HB LD
Caller: Bill Knecht
Synopsis: (Intro & End) Sides face grand square — four ladies chain — chain back home — promenade (Break) Walk around corner — home do paso — men star right — allemande left — weave ring — do sa do — promenade (Figure) Head couples square thru four hands

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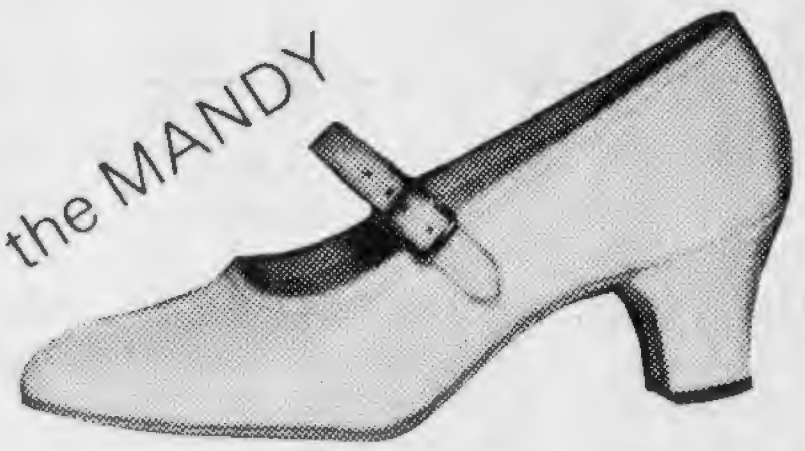
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— corner do sa do — curlique — walk and dodge — partner trade — pass thru — wheel and deal — swing thru — boys trade — turn thru — swing — promenade.

Comment: A novelty tune that could well be accepted for a short time. The accompaniment is average. The calling is very adequate as well as the figure. Should be easy to call for all since the melody is well established.

Rating: ☆☆☆

COTTON PICKIN' POLKA —
Old Timer 1003 **Range: HC Sharp**
Key: A **Tempo: 130** **LC Sharp**
Caller: Dave Roe & Smokey Snook

Synopsis: (Break) Join hands circle left — allemande left — grand right and left — do sa do — gents star left — back to same girl promenade (Figure) Heads star thru — pass thru — split those two around one — line up four — curlique — boys run right — right and left thru — swing corner — promenade.

Comment: The duet on this release does not add to the success of this record though the novelty executed by the two callers could. The dance movement has nothing outstanding to offer the dancers. The music is average.

Rating: ☆☆

I'M IN LOVE WITH THE WRONG MAN —
Blue Star 2127
Key: G **Tempo: 130** **Range: HC**
Caller: Andy Petrere **LD**

Synopsis: (Break) Circle left — left allemande corner — do sa do own — four girls promenade — turn partner right — left allemande — swing — promenade (Figure) Heads square thru four hands — split that pair — around one — make a line — curlique — boys run around that girl — single circle to ocean wave — boys run right — bend the line — square thru three quarters — swing corner — promenade.

Comment: This tune did not seem to obtain much reaction from the dancers' standpoint.

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The single circle to an ocean wave was the most unusual movement in the figure. The music is average. The overall rating would be average. Rating: ☆☆☆

SINGLES, *continued from page 15*

course, in the good old days, stag lines were an accepted thing. . . . Look back at our dance heritage . . . and see if you still think persons should go to square dances only in couples. Maybe it's time for you leaders to tell the clubs how to socialize internally and with visitors.

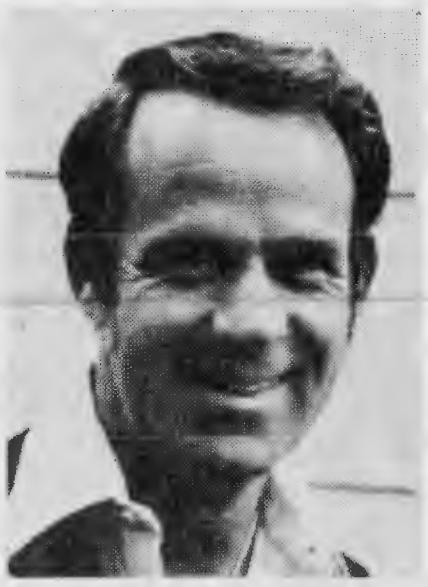
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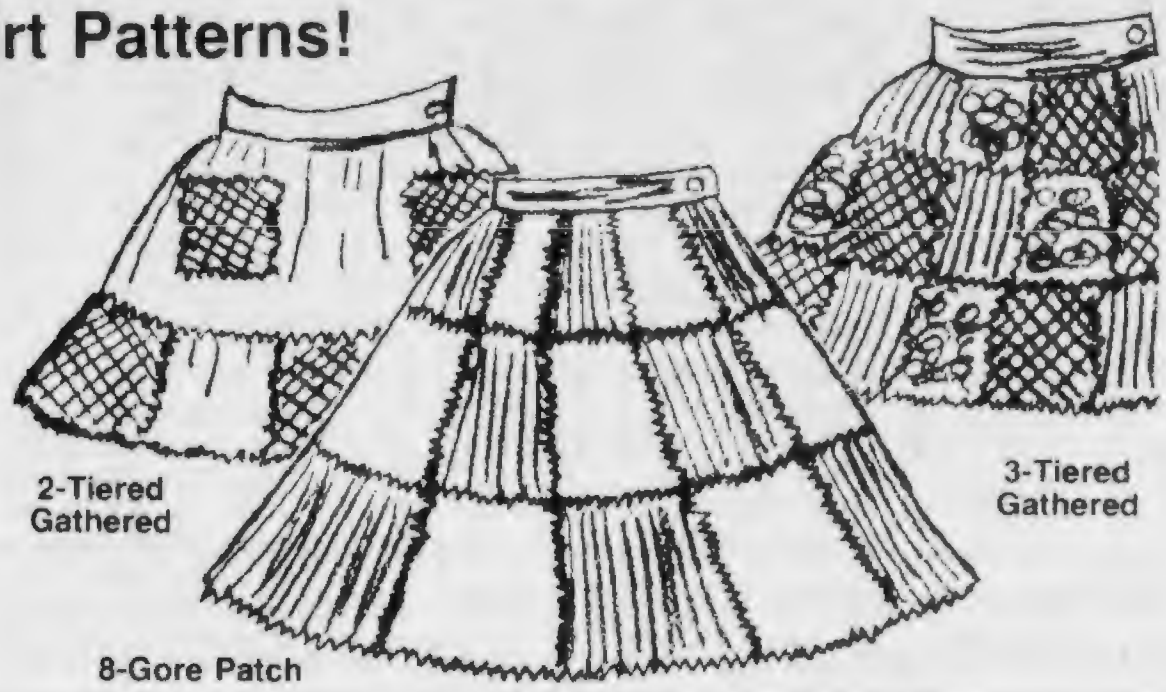
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dance as a man?" I reply, "I'll do my best." Afterward I have been complimented with, "You're better than most of the men." I maintain that if everyone knows the calls and does as he or she is supposed to do and is where he or she is supposed to be, there will be no problem. There are so few places in our area to dance that something has to be done for our single people. – *Name Withheld on Request*

ALLENS, *continued from page 17*
also unlamented. Women's dresses are making some sense, now, with nylons and seersuckers taking over, and the ballerina length that shows what you are doing with your feet. The only unfortunate development is the trend toward more conservative shirts for men —greys or tans or even white. Which is it, men? Do you think a dull shirt proves you've been a square dancer so long you are bored with the whole idea of dressing up? Or have your wives censored your shirts so that they won't compete with their dresses? Assert yourselves — don't let them get away with it!

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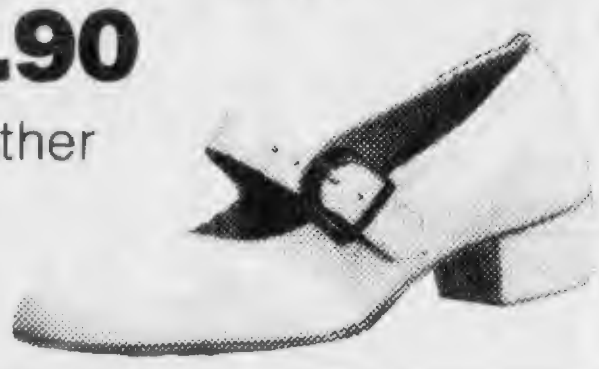
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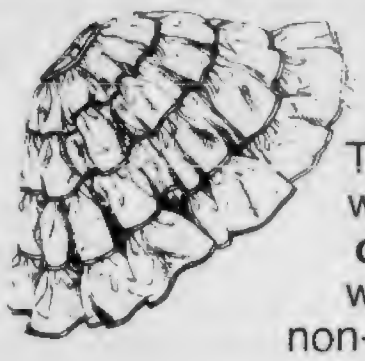
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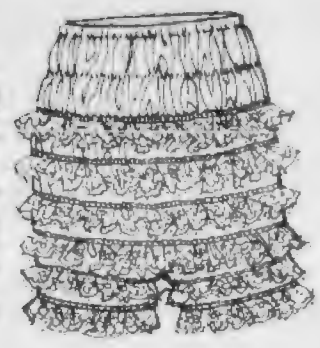
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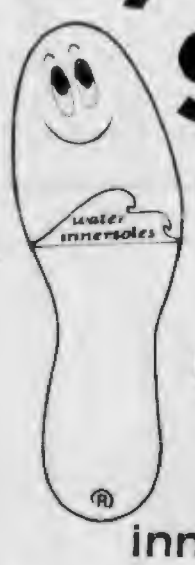
ADVANCED, *continued from page 22*

ever is the success objective of the sponsor. If the objective is 90%, then the median dancer should expect to succeed about 90% of the time.

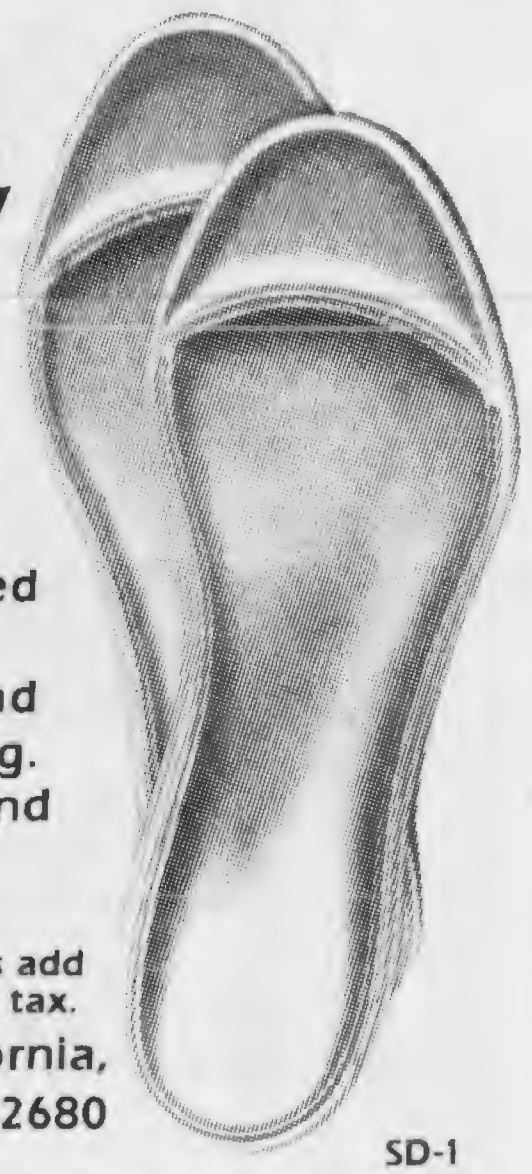
Dancers often try to increase their personal percentage of success at a dance by arranging to dance with stronger dancers. This is an outgrowth of the natural tendency to want to succeed; but to the extent that it becomes an overriding consideration, it is also a manifestation of the immaturity of the dancer. The mature dancer knows he can not expect to succeed in all situations and at all times. With this awareness and self-confidence he can enjoy the participation even though a particular square that he is in does not have 100% success.

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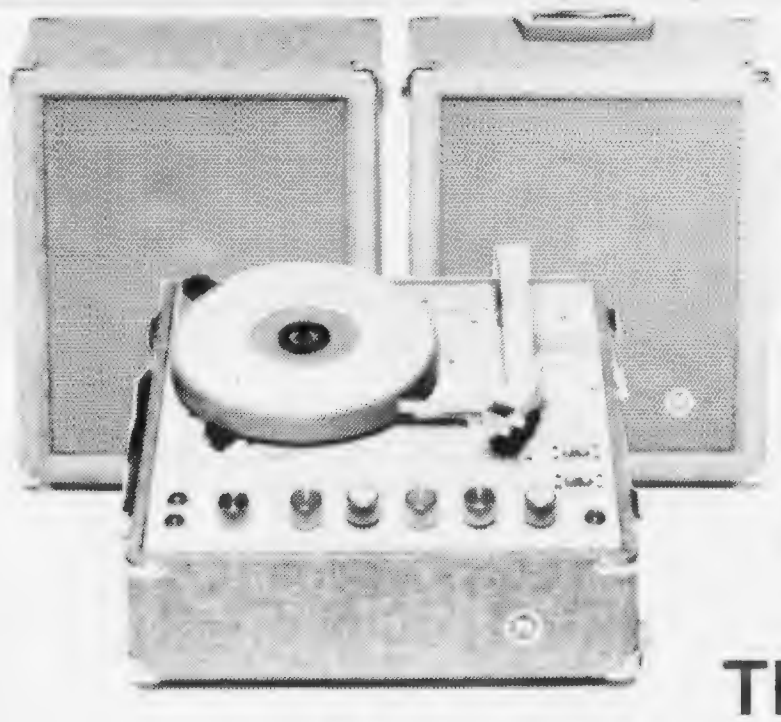
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the experienced dancer becomes bored, he may resort to his own devices to create fun for the evening — especially if he senses that 100% success is being experienced at what should be an 80 or 90% dance. This can present real problems for the programmer. It is the type of situation that can cause a caller to introduce something not on the list to serve as an equalizer to, momentarily at least, put all dancers on an equal footing.

What it comes down to is that fun comes in many forms. Some have fun only if they have 100% success. Others have fun learning something new. For still others the fun comes from simply being involved, dancing to the music, and being with their friends. For some the fun is in being exposed to everything they have been taught and being given the chance to 'do their thing' — and the fun is diminished if they do get a chance to run the full gamut of their capabilities.

CONVENTION, *continued from page 23*

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May 1-2 — 4th Annual Caller's Appreciation Dance, Wendler Jr. High School, Anchorage, AK
May 1-2 — Four Seasons Jamboree, Civic Auditorium, Gatlinburg, TN
May 1-3 — 34th Silver State S/D Festival, Centennial Coliseum, Reno, NV
May 2 — Promenaires Spring Festival, Aquadome Recreation Center, Decatur AL
May 2 — 10th Annual S/D All-Nighter, 4-H Bldg., Winchester, IN — 613 No. East St., Winchester 47394
May 2 — 23rd Annual Rochester Area Dance-O-Rama, State University, Brockport, NY — 1132 Wall Rd., Webster 14580
May 2 — Heart of America Federation Convention, Trademart, Kansas City, MO
May 2 — ECTA Student Jamboree, Wiesbaden, Germany
May 3 — 32nd Annual Spring Festival, Brighton High School, Brighton, MI
May 7-9 — 20th International Convention, McMaster University, Ontario, Canada —71 Roywood Drive, Don Mills, Ontario M3A 2C9
May 8-10 — 14th Annual Dam Hot Dog Daze Festival, Metaline, WA — Box 246, Ione 99139



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May 14-17 — Legacy V, Denver Airport, Hilton Inn, Denver, CO
May 15-16 — 4th Annual Dixie Round-Up, Gatlinburg Civic Auditorium, Gatlinburg, TN
May 15-17 — Square Esta, Tropicana Inn, Fresno, CA — 6559 Coldwater Cyn., North Hollywood 91606
May 15-17 — 34th Annual New Mexico State Festival, Las Cruces, NM
May 15-17 — 4th Annual Eastern Nebraska R/D May Fest, Univ. of Nebraska, Lincoln, NE — 11324 Raliegh Dr., Omaha 68164
May 15-17 — Northwestern Michigan Festival, Traverse City High School Gym, Traverse City, MI
May 15-17 — 4th Annual ENRDA Mayfest, Nebraska Center-University, Lincoln, NE — 1001 Grandview Ave., Bellevue, NE 68005
May 15-17 — 22nd Annual Buckeye Convention, Convention Center, Cleveland, OH
May 15-17 — 15th Annual Convention California Single Squares, Sacramento, CA — Box 211, Roseville, CA 95878
May 16 — Rose Festival, Veteran's Memorial

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May 22-24 — Ingleside Festival, Ingleside Resort, Shenandoah Valley, VA — PO Box 224, Goshen 24439
May 22-24 — 3rd Annual Arkie Stars Festival, Henderson State Univ., Arkadelphia, AR — 1119 Caddo St., Arkadelphia 71923
May 22-24 — Square Dance Festival, Costa Mesa Fairgrounds, Costa Mesa, CA
May 22-24 — Goldenstate Roundup, San Francisco Civic Auditorium, San Francisco, CA — (415) 345-7726
May 22-24 — Spring Fling '81, Las Vegas Convention Center, Las Vegas, NV — (702) 452-9642
May 22-24 — 28th Florida State S/R/D Convention, Lakeland Civic Center, Lakeland, FL — Box 384, Fort Walton Beach, FL 32549
May 22-24 — Kingman Kut-Ups Spring Fun Festival, Mohave County Fairgrounds, Kingman, AZ — 906 Madison, Kingman 86401
May 22-24 — 31 International S/D Festival, Hillbill Bowl, Kimberling City, MO — 2217 Hampshire St., Quincy, IL 62301
May 22-25 — 10th Annual Montana S/R/D Convention, Livingston High School Gym, Livingston, MT
May 23-25 — Wheel of Fortune R/D Festival, University of Nevada Student Ballroom, Las Vegas, NV — 4813-40 Paradise Rd., Las Vegas 89109 (702) 739-8121
May 23-25 — 18th R/D Holiday, Marshall Center, Vancouver, WA — 2220 S.E. Maple St., Hillsboro, OR 97123
May 29-30 — Brazos Valley S/R/D Festival, Allemande Hall, Waco, TX — 2225 Lake Ridge Circle, Waco 76710 (817) 772-0227
May 29-31 — 15th New Zealand National S/R/D Convention, Aranui High School, Christchurch, New Zealand — 236 Knowles St. Christchurch 5
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June 5-6 — 2nd Annual Barn Dance, Weston County Fairgrounds, Newcastle, WY — (307) 465-2335
June 5-6 — Metropolitan Chicago 9th Annual Convention, Chicago, IL — 7830 So. Kenwood, Chicago 60619 (312) 375-1865
June 5-7 — Honeyland S/R/D Festival, Concord College, Athens, WV 24712
June 5-7 — Bishop S/D Festival, Bishop, CA — 2277 Loch Lomond, Bishop 93514 (714) 873-4937
June 5-7 — 7th Annual S/D Roundup, Buckeroo Barn, Roseburg, OR — 5051 No. Stephens, PO Box 522, Roseburg 97470
June 5-8 — 22nd Australian National Convention, Albert Hall Convention Centre, Launceston, Tasmania — PO Box 151, Deloraine 7304, Tasmania, Australia
June 6 — 19th Annual Texas S/R/D Festival, Dallas Convention Center, Dallas, TX
June 12 — Portland Rose Festival Dance, Mt. Hood Community College, Gresham, OR
June 12-13 — 27th Annual Colorado State S/D Festival, Adams County Fairgrounds, Henderson, CO — 6105 Richfield Way, Denver, CO 80239
June 12-13 — National Asparagus Festival, Oceana County, MI — Box 117, Shelby 49455
June 12-13 — 3rd Chemical Valley S/D Festival, Civic Center, Charleston, WV — 211 Pine Circle, Dunbar 25064
June 12-14 — 23rd Annual R/D Festival, Convention Center, San Antonio, TX — 838 Horseshoe Trail, Universal City, TX 78148
June 12-14 — 30th Minnesota S/D Convention, Anoka Senior High School, Anoka, MN
June 13 — Melodymates Asparagus Festival, Shelby, MI
June 13 — Star Thru Stomp, Andrews, TX — (915) 523-4723
June 18-20 — Oregon State S/R/D Festival, Oregon State Fairgrounds, Salem, OR —

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June 18-20 — 29th Annual S/R/D Festival, Pensacola, FL — 517 Edgewater Dr., Warrington, FL 32507
June 19-21 — Idaho State Festival, Coeur d'Alene High School, Coeur d'Alene, ID
June 19-21 — South Cariboo S/D Jamboree, 100 Mile House, British Columbia, Canada — RR#1, 100 Mile House, B.C.
June 19-21 — 3rd Annual Yearling Weekend, East Hill Farm, Troy, NH
June 19-21 — Cup of Gold Festival, Mother Lode Fairgrounds, Sonora, CA — 113 Jessie Ave., Manteca 95336
June 19-21 — White Rose S/D Festival, York College, PA — 118 So. Pleasant Ave., Dallastown, PA 17313
June 22-23 — Midweek Weekend of Plus II, Seattle, WA — PO Box 16028, Seattle 98116 (206) 932-8527

National Square Dance Association

The organizing committee for the formation of a National Square Dancers Association has scheduled a general meeting of all interested state, regional and area square dancer organizations for Friday, June 26, 1981, from 1:00 to 5:00 PM in the Vashon Room of the Washington Plaza Hotel, Seattle, Washington. Any state desiring to end delegates is requested to include appropriate letters of authorization with two delegates. The committee hopes to approve a constitution, by-laws and standing rules, establish a permanent name for the organization, elect officers and adopt a resolution establishing such an organization. Further information can be obtained from the Chairmen, Jim and Jan Maczko, 632 Camino de Clara, Solano Beach, CA 92075.

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JP 205 I Don't Drink From The River by Joe
JP 104 Looking For Someone Like You by Bob
JP 103 Selfish by Bob
JP 204 Gonna Have A Ball by Joe
JP 201 When You Say Love by Joe
JP 402 Four In The Morning by Bob & Joe
JP 401 Tennessee Sunshine by Bob & Joe
JP 501 Jopat/Jolee (Hoedown)

Prairie Recordings



Al
Horn
Penrose, CO



Renny
Mann
Ogden, UT



Johnnie
Scott
Highland, CA



Chuck
Donahue
Locust Grove, VA

WATCH FOR **"I'm Gonna Love You Back to Lovin' Me Again"** **"Your Good Girl's Gonna Go Bad"**

BRAND NEW – HOT!
PR 1039 "I Won't Go Hunting With You Jake" by Al
PR 1038 "Battle Of New Orleans" by Chuck
PR 1037 "Countryfied" by Al
PR 1036 "Polka On An Old Banjo" by Renny

JUST RELEASED
PR 1035 "It Takes All Day Just To Get Over Night" by Johnnie

PR 1034 "Lovers Live Longer" by Al
PR 1033 "Lovin' Up A Storm" by Renny

RECENT RELEASES
PR 1032 "Do You Wanna Go To Heaven" by Al
PR 1031 "That's What I Get For Lovin' You" by Johnnie
PR 1030 "Columbus Stockade Blues" by Al
PR 1029 "Hello, Good Morning, Happy Day" by Chuck

Mountain Recordings
Prairie

WATCH FOR **"Hillbilly Girl With The Blues"** **"A Perfect Fool For You"**

BRAND NEW – HOT!
MR 5001 "Crippled Cabbage"/"Tennessee Stud" — Our 1st Hoedown
MR 7 "Lady of Spain" by Don
MR 6 "Goodbye Marie" by Eddie
MR 5 "Acapulco" by Dean
MR 4 "The Door Is Always Open" by Tom

RECENT RELEASES
MR 3 "Dig A Little Deeper In The Well" by Mark
MR 2 "Smokey Mountain Rain" by Mark
MR 1 "Before The Next Teardrop Falls" by Eddie

Introducing Our New Staff Caller!



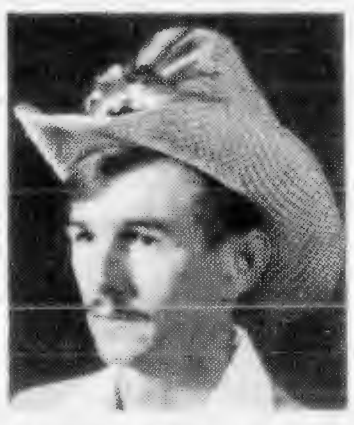
Don Atkins
San Lorenzo, CA



Dean Fisher
Collingwood, Ont



Tom Trainor
Albuquerque, NM



Mark Clausing
Marrero, LA



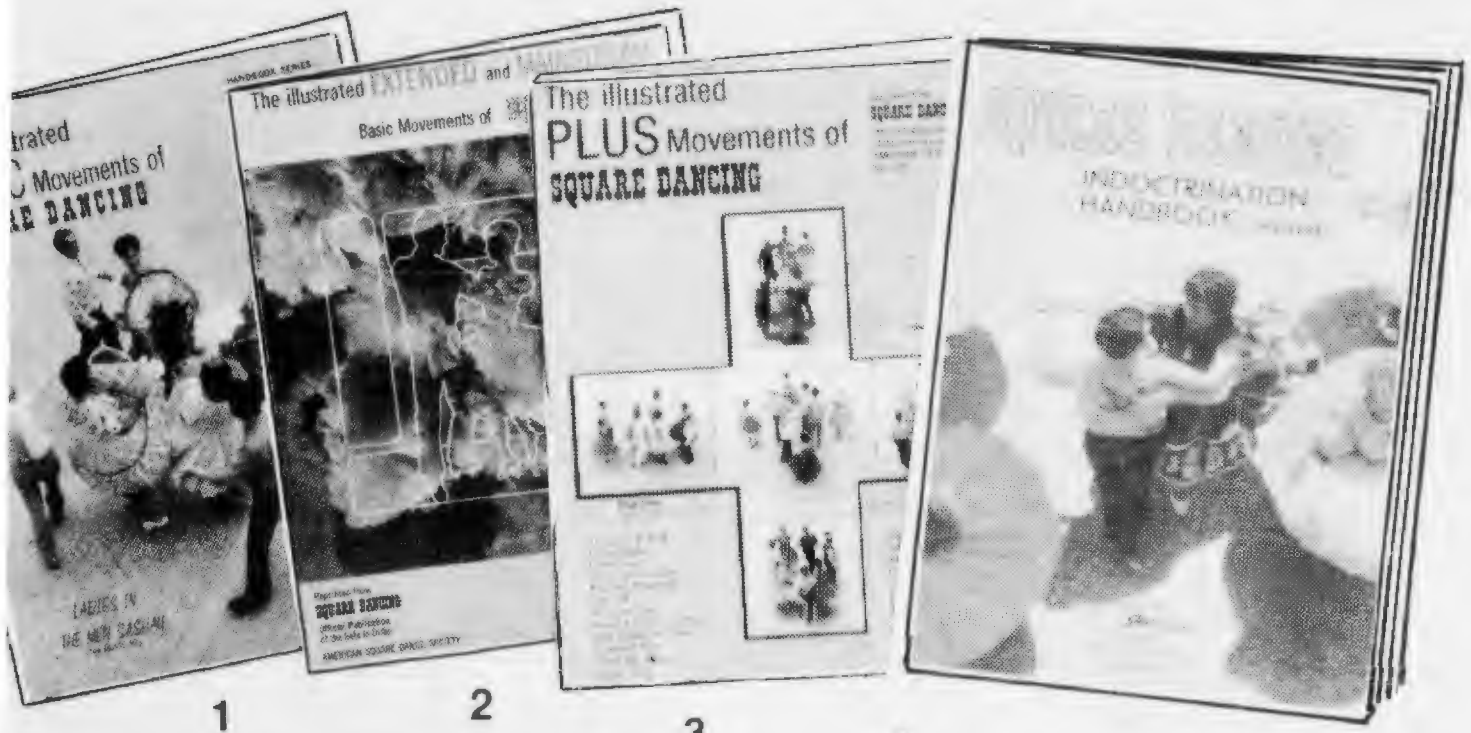
Eddie Millan
Jacksonville, FL

PR

Prairie-Mountain Recordings
1170 2nd Street, Penrose, CO 81240 **303-372-6879**
owned and produced by Donna Horn
music production by Kelly Bryarly
Balance Productions Recording Studio, Denver

The S/D Shopper's Mart

See box at far right for separate postage charges on most of these items.



1 2 3 4

HANDBOOK LIBRARY

1. Basic Movements (30¢ each, $20.00 per 100)
2. Extended/Mainstream Basics (30¢ each, $20.00 per 100)
3. Plus Movements Handbook (30¢ each; $20.00 per 100)
4. Indoctrination (30¢ each, $20.00 per 100)



11

Special Interest Handbook Library

($1.00 each — 6 for $5.00)

5. Club Organization ($1.00 each)
6. One-Night Stands ($1.00 each)
7. Party (Planning) Fun ($1.00 each)
8. S/D Publicity ($1.00 each)
9. The Story of Square Dancing — Dorothy Shaw ($1.00 each)
10. Youth in Square Dancing ($1.00 each)



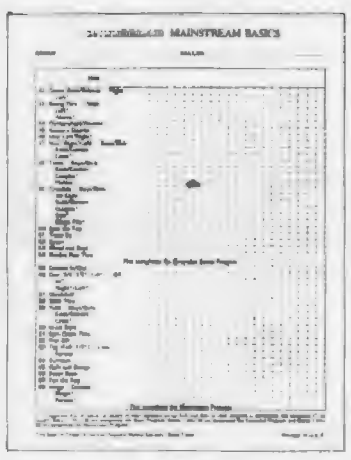
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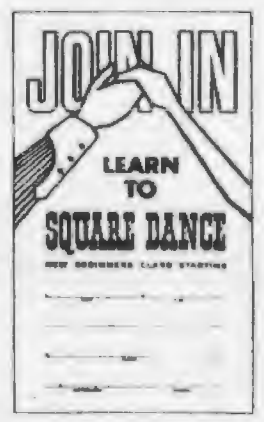
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18 19



13. Non-Dancer Promotional Four-page Flyer ($4.00 per 100 Min. order; $29.50 per 1000) (Postage $1.75 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.75; Add 50¢ for each additional binder)
15. Basic Check Lists — Corresponding to the 2 Basic Handbooks $1.00 per dozen) (Postage 60¢)
16 & 17. Temporary Name Tags indicate 16 or 17 ($3.25 per 100; minimum order 100) (Plus 70¢ postage per 100)
18. Learn to Square Dance Poster (blue & red ink) ($1.60 per dozen; minimum order 12) (Plus 70¢ postage per dozen)
19. Learn to Square Dance Poster (black & white) $1.10 per dozen; minimum order 12) (Plus 70¢ postage per dozen)
20. Learn to Square Dance Cards ($3.00 per 100; minimum order 100) (Plus $1.00 postage per 100)



21 22



24 25

21. Caller/Teacher Manual for the Basics ($6.00)
22. Caller/Teacher Manual for the Extended Basics ($6.00)
23. Caller/Teacher Manual for Contra Dancing ($6.00)
24. American Round Dancing — Hamilton ($2.50)
25. Round Dance Manual — Hamilton ($6.00)

IMPORTANT: Pay the amounts listed below and until we get the new postage rates we will simply adjust each order and bill customers for the actual postage.

IMPORTANT—POSTAGE COSTS

Please add the following postage on items listed:

ALL HANDBOOKS (1-9) 1 book 35¢; 2-10 65¢; 11-25 $1.10; 26-50 $1.45; 51-100 $2.30; Over 100 $2.30 plus 1½¢ each additional Handbook.

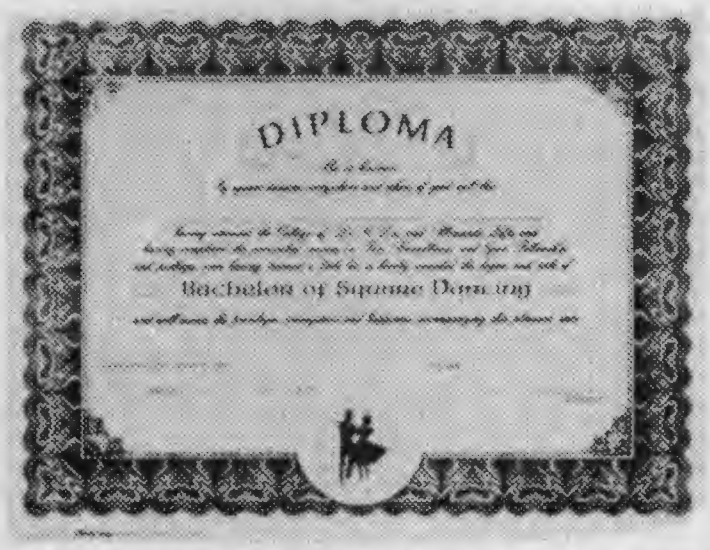
ALL MANUALS add 65¢ each.

DIPLOMAS (either Square or Round Dance) 1-10 70¢; 11-20 95¢; 21-50 $1.50; 51-100 $1.85.

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 90¢ for 1 or 2; $1.10 for 3; $1.35 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.

ALL OVERSEAS Shipments: due to increased postage rates, actual postage will be charged on all foreign shipments.



26
27



28



29

26. Square Dance Diplomas — for your graduates. Minimum order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy ($7.80 plus $1.15 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

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No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

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ADDRESS _____

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More than 28,000 copies of SQUARE DANCING Magazine are mailed out to subscribers every month. That means that for only $10.00 per month, a clothing store dealer may reach in the neighborhood of 80,000 square dancers — all potential clothing buyers. If you're interested in a listing write to Dress for the Dance, SQUARE DANCING Magazine, 462 N. Robertson Boulevard, Los Angeles, California 90048.

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957 Sheridan Blvd.
Denver, CO 80214

* ALABAMA

MARIETTA'S SQUARE & WESTERN WEAR
9458 Johnson Road, Rt. 2
Mobile, AL 36609

WAITE'S SQUARE DANCE & WESTERN WEAR
7925 Highway 90 West
Theodore, Ala. 36582

* ARIZONA

ARROWHEAD TRADING POST
P.O. Box 135 204 N. Hwy 89-A
Sedona, Az. 86336

* CALIFORNIA

ELAINE'S
11128 Balboa Blvd.
Granada Hills, Ca. 91344

THE JUBILEE SQUARE DANCE & WESTERN WEAR SHOP
71 N. San Tomas Aquino Rd.
Campbell, Ca. 95008

McCREERY DANCE WEAR
214 Iowa Ave. (Highgrove)
Riverside, Ca. 92507

MORRY'S — CLOTHING
11911 Santa Monica Blvd.
West Los Angeles, CA 90025

PETTICOAT JUNCTION
4700 Eastern Drive, Ste. 24
Bakersfield, CA 93309

ROMIE'S SQUARE DANCE & WESTERN WEAR
3827 El Cajon Blvd.
San Diego, Calif. 92105

* COLORADO

CHRIS' SQUARE DANCE CORRAL
2990 Roche Drive South
Colorado Springs, CO 80918
TEL: 303-599-5202

* DELAWARE

L&M SQUARE DANCE FASHIONS
1725 Glenrock Drive
Claymont, DE 19703

* FLORIDA

CHEZ BEA SQUARE DANCE CREATIONS
650 N.E. 128th St.
North Miami, Fla. 33161

ELAINE'S KOLLECTIONS
2030 N. 12th Ave.
Pensacola, Fla. 32503

KING'S KID CORRAL
625 Virginia Drive
Orlando, FL 32803

LENORE'S PETTICOATS
P.O. Box 607
Deland, Fl. 32720

PROMENADE SHOP
4200F 62nd Ave. N.
Pinellas Park, Fl. 33565

THE QUALITY WESTERN SHOP
1894 Drew St.
Clearwater, Fla. 33515

THE SQUARE FAIR SHOP
7408 Atlantic Blvd.
Jacksonville, Fla. 32211

* GEORGIA

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, Georgia 30340

* ILLINOIS

DON'S SQUARE DANCE APPAREL
107 E. Sangamon Avenue
Rantoul, Il. 61866

THE MAREX CO.
506½ W. Columbia
Champaign, Il. 61820

SQUARE DANCE ATTIRE
7145½ W. Belmont
Chicago, Il. 60634

* IOWA

VIK-ARDIE'S SQUARE DANCE SHOP
2008 Bennett
Des Moines, Iowa 50310

* KANSAS

DOROTHY'S SQUARE DANCE SHOP
3502½ Strong Ave.
Kansas City, Ks. 66106

THE SQUARE DANCE SHOPPE
2527 W. Pawnee
Wichita, Kan. 67213

* LOUISIANA

DANCE RANCH
Carrollton Shopping Center
New Orleans, La. 70118

* MAINE

WHEEL AND DEAL SHOP, INC.
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Gray, Maine 04039

* MARYLAND

KROENING'S OF BALTIMORE
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Baltimore, Md. 21214

* MICHIGAN

ARROWHEAD WESTERN
433 North Washington
Royal Oak, Michigan 48067

THE DANCERS CORNER
2228 Wealthy SE
Grand Rapids, Mich. 49506

RUTHAD PETTICOATS AND PANTIES
8869 Avis
Detroit, Michigan 48209

* MINNESOTA

PALOMINO SQUARE DANCE SERVICE
7738 Morgan Ave. So.
Minneapolis, Mn. 55423

Dress for the Dance



STORES handling square dance clothing are invited to write SQUARE DANCING regarding a listing on this page.

* MISSOURI

WESTERN SQUARES INTERNATIONAL
13530 Tesson Ferry Rd.
St. Louis, Mo. 63128

* NEBRASKA

INDIAN VILLAGE WESTERN SHOP
1244 High Street
Lincoln, NE 68502

* NEW JERSEY

THE CORRAL
41 Cooper Ave.
West Long Branch, N.J. 07764

HICKORY HILLS
224 Highway 18
East Brunswick, NJ 08816

MADELYN FERRUCCI CREATIONS
Brewster & Lake Rds.
Newfield, N.J. 08344

* NEW MEXICO

SQUARE DANCE THREADS
608 W. Picacho
Las Cruces, NM 88001

SQUARES & FLARES
5517 Central Ave., N.E.
Albuquerque, N.M. 87108

JEANETTE'S ORIGINALS
3509 Central NE
Albuquerque, NM 87106

LEE'S CALICO COUNTRY
1704 Moon NE
Albuquerque, NM 87112

* NEW YORK

DO PASSO
203 Vermont St.
Buffalo, N.Y. 14213

IRONDA SQUARE DANCE SHOPPE
759 Washington Ave.
Rochester, N.Y. 14617

SKY RANCH SADDLERY
109-111 So. Main St.
Central Square, N.Y. 13036

* NORTH CAROLINA

PEARL'S OF RALEIGH
2109 Franklin Rd.
Raleigh, N.C. 27606

WHEEL AROUND COUNTRY WESTERN WEAR
1116 S. Glenburnie Rd.
P.O. Box 3055
New Bern, N.C. 28560

* OHIO

DART WESTERN SHOPPE
419 So. Arlington St.
Akron, Ohio 44306

F & S WESTERN SHOP
1553 Western Ave.
Toledo, Ohio 43609

M & H WESTERN FASHIONS
13002 Lorain Ave.
Cleveland, Ohio 44111

SQUARE TOGS
11757 Hwy. 42
Sharonville, Ohio 45241

* OREGON

PROMENADE SHOP
11909 N.E. Halsey
Portland, Or. 97220

* PENNSYLVANIA

FORD'S FLUTTER WHEEL FASHIONS
1630 Lilac Drive
W. Middlesex, Pa. 16159

* TENNESSEE

THE DO-SI-DO SHOP
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Memphis, Tenn. 38116

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245 E. Market St.
Kingsport, Tenn. 37660

* TEXAS

THE CATCHALL
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Wichita Falls, Tx. 76301

C BAR S SQUARE DANCE APPAREL & RECORDS
5632 E. Mockingbird Ln.
Dallas, Tx. 75206

FAWCETT'S SQUARE DANCE SHOP
412 W. Sam Houston
Pharr, Tx. 78577

ONELL'S APPAREL AND RECORDS
4818 Louisville Ave.
Lubbock, Tx. 79413

THE SQUARE DANCE SHOP
1602 S. Monroe
Amarillo, Tx. 79102

* VIRGINIA

LIW WESTERN APPAREL
Rt. 3, Box 5E
Elkton, VA 22827

PETTICOAT CORNER
The Wigwam Antique Village
Hwy. One Northe
Richmond, VA 23060

WHEEL & DEAL SQUARE DANCE SHOP
7517 Centreville Rd.
Manassas, Va. 22110

* WASHINGTON

RILEY'S RANCH CORRAL
750 Northgate Mall
Seattle, Wa. 98125

* WISCONSIN

PETTI-PANTS UNLIMITED
4400 Windsor Road
Windsor, WI 53598

* CANADA

LOU-ANN SQUARE DANCING ACCESSORIES
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Edmonton, Alberta T5B 4H5

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London, Ontario, Canada N5W 3A8

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ld	Purple	Hot Pink	Red	Ivory	Fluor. Cerise		

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